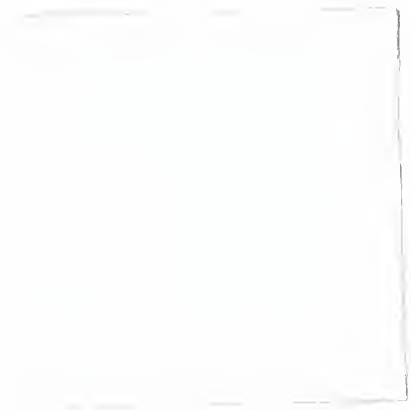
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Emery Walker Ph. Sc.

La Pêche

By Puvis de Chavannes

In the possession of Charles Ricketts and Charles Shannon

EDITORIAL ARTICLE

THE PAINTER AS CRITIC

IT was announced early last month by the 'Morning Post' that the Royal Society of Painters in Water-Colours had passed a rule forbidding its members or associates to publish any criticism on the work of living artists. Only a few days later the newspapers reported an attack made by Mr. David Murray, R.A., upon contemporary art-critics, the gist of complaint being that they did not understand anything about their business. The poor art-critic would thus appear to be between the devil and the deep sea. If he has little or no knowledge of the practical part of painting he is condemned by the Royal Academy; if he has mastered it he is ineligible for membership of the Old Water-Colour Society.

No sensible person, of course, who knows anything of modern art literature would take Mr. Murray's strictures very seriously, so far as the critics of our best daily and weekly papers are concerned. Of their knowledge and competence there can be no question, and to condemn our art criticism as a whole, without excepting these and several other thoroughly well-equipped contributors to the provincial press, is to perpetrate a grave injustice. It would be equally unjust to deny that a large proportion of the art criticism in the press is the merest hack-work; and the best hope for its improvement lies in the chance that here and there some able painter may take to writing.

The few painters, from Cennini and Leonardo to Delacroix and Whistler, who have written about their art have done the world an incalculable service. It is in their writings that such fragments as we possess of the traditions of the fine arts survive; they tell us the little we know of the spirit in which the great masters approached their art, of the working theories of design by which they were guided, and of the technical processes which they employed.

It is rarely recognized by the public, and sometimes forgotten by persons of education, that in painting the subject chosen is inevitably connected with the technique used to express it—that in all perfect art the method of expression fits the subject so exactly that we cannot think of them apart. To attain this unity is the aim of all serious painters; to decide how far it has been attained is the duty of all serious critics. That there should be among our most eminent critics one or two who are not known to fame as painters is rather a testimony to their exceptional taste and scholarship than an argument against the general principle that, *ceteris paribus*, a practical knowledge of painting is an immense help towards fair judgment.

In short, the increasing frequency with which the work of criticism is done by professional painters is a thing for which their brother artists ought to be even more grateful than the public. It is thus hard to understand why the Old Water-Colour Society should formally record its veto upon the very form of criticism which its more capable members should be the first to welcome. We trust the rumour is incorrect.

SOME NOTES ON THE ORIGIN AND THE DEVELOPMENT OF THE ENAMELLED PORCELAIN OF THE CHINESE—I

BY EDWARD DILLON

WHEN the attention of the collector is first directed to a new branch of art it is the artistic merit, or what he regards as such, that alone appeals to him. But before long the spirit of the antiquary insidiously works its way in. The enamelled plaque or the porcelain vase comes to be valued not for its aesthetic charm alone. Its relation to other pieces of the same class, its age above all, are now elements in the estimation of its value. It seems, indeed, to be an invariable law in what may be called the history of aesthetic appreciation that, as time goes on, more and more interest is taken in the work of early days. In the case both of pictures and of classical sculpture this pushing back of the centre of interest began many years ago; indeed, of late years there have been signs that this archaizing tendency has been exhausted, and that the movement is now in the other direction. The art of the seventeenth and still more that of the eighteenth century is again in the ascendant. Special points of merit have been found in the sculpture of the early Empire, and even that of the age of Constantine has found defenders.

But no such return current is yet to be found in the case of the appreciation of the potter's art. In the estimation of the artistic merit of Greek vases the throwing back of the centre of interest began some time since, and now it is not the pottery of what is known as the 'fine' period that appeals to some of us most strongly. There is a strength and a 'fitness' in the black figure ware of the days before the Persian War that had in a measure passed away before the end of the fifth century. So again in the case of Italian majolica. There are many who feel that something had been lost when the bold and simple decoration of earlier times had given place to the elaborate grotesques and careful figure painting of the *cinquecento*. Even if we turn to the Nearer East, to the Mahomedan lands where the calm enjoyment of rich colour and graceful pattern is less subject to development or mere change of fashion, not a few collectors take now a keener interest in the lustred tiles and rudely glazed jars of the early thirteenth century than in the gorgeous wares of Rhodes and Damascus.

I have spoken of the insidious penetration of the spirit of the antiquary as something likely to bias the native artistic judgment. But of course the riper judgment that comes of wider and deeper knowledge has in it elements of a purely aesthetic nature. There grows up, above all, a recognition of the spontaneity and of the simplicity of aim in the earlier work resulting in a more satisfying 'fitness.' On the other hand, the increase of mechanical facility, the enlarging of the artist's palette, these have been snares that have hampered the directness and vigour of the craftsman's work.

There are, then, two elements that have been at work in this pushing-back in time of the centre of interest in a historical series of objects of art. One, the mere 'glamour of time,' it should be the duty of the critic to eliminate; while the other, depending upon the superior directness and spontaneity to be found in the work of the earlier period, cannot be too prominently brought forward and accentuated.

Now, in the case of Chinese porcelain we are dealing with the work of a people with whom this 'laudation of bygone days' amounts almost to a religion. One strange result has been that every advance in technique, every evolution of style, has crept in by side paths or has been disguised as a return to the practice of the great men of old. The spirit of the antiquary has ruled so firmly that the aesthetic judgment has in every case had to bow before it. Here, then, the critic of art will have much to eliminate, and in endeavouring to unravel that most tangled problem, the evolution of the potter's art in China, this antiquarian bias of the native mind must ever be kept in view. In groping one's way back to the earlier work one is met, not once only, but many times over, by revivals, more or less skilfully carried out, of old designs and technical processes. Pitfalls not unlike but more complicated than those that beset the unravelling of the history of Greek sculpture surround on every side the history of Chinese art.

With us it is only quite of late years that this tendency to fall back upon the work of early times has spread to the admirers of Oriental porcelain. This change of taste has been reflected in the demand for the wares of the Ming period. Now, although there may be some grounds for this change of view in the case of the 'self-coloured' and 'blue and white' wares, I think that when the whole series of the enamelled porcelain of China is ranged in chronological order, it will be found that little that was made before the reign of Kang-he—this is our 'fine' period—has any commanding claim for artistic recognition.

It is, indeed, only with this last group—the enamelled ware—that I am concerned here. I shall attempt to trace out some of the grounds for the relative inferiority of the earlier work. With regard to the other groups I may say in passing, that although as regards the material itself—the porcelain—the Chinese have undisputed right to be regarded as the inventors and indeed the monopolisers of the art for a period of nearly a thousand years, coloured glazes were certainly in use upon pottery of various kinds in Western Asia long before

they were known to the Chinese. To say nothing of the Egyptian wares, the turquoise glazes of the Persians were fully developed at a time when the Chinese were contented with a rude stone ware, either unglazed or covered with a thin colourless glassy skin. Indeed, later, in Sassanian times, when a fairly regular intercourse had been established between the Nearer and the Farther East, it is not unlikely that the Chinese of the Tang or earlier dynasties may have learned much from their western neighbours. Again, in the case of the decoration with cobalt-blue under the glaze, it is a question whether the process was not in use in Syria and perhaps in Persia before the potters of the 'Middle Kingdom' had advanced beyond a monochrome ware. The Chinese native authorities trace back their 'blue and white' ware to the time of the Mongol dynasty (thirteenth century). We have indeed in our collections no examples of this ware of anything like so early a date. On the other hand not a few specimens of Syrian pottery of the thirteenth or possibly twelfth century, rudely decorated with patches of cobalt-blue under a thick glaze of alkaline silicate, have lately found their way to the West. It is possible that the *type*, if not actual examples, of the earliest application of underglaze blue by the Chinese may be found in a certain class of crackle porcelain, or perhaps rather stoneware, roughly daubed with blue under the glaze that, together with large, heavy pieces of the early 'Martabani' celadon, has been found in Borneo and the adjacent islands.

I now come to what is indeed the main issue in this 'preliminary inquiry.' The question proposed is: When and under what conditions did the Chinese first apply to the glazed surface of their porcelain a decoration of coloured enamels? By the term enamel is meant, in this case, a flux consisting of a lead silicate coloured by various metallic oxides. It may be confessed at once that no definite answer can be given to this question. All that I can hope to do is to sum up the evidence that is available and to accentuate the few facts that are definitely known.

It is perhaps a result of the general law of aesthetic appreciation referred to at the beginning of this article that the word 'Ming' has of late become a name to conjure with; this is to be observed above all in the neighbourhood of Bond Street, where the demand has brought forward a ready supply. Now, apart from a few, a very few, really old pieces, the 'Ming ware' that is to be seen in the shop windows of London may be divided into two classes:— (1) Examples of archaistic porcelain of the time of Kang-he, and perhaps still more of his successors Yung-ching and Kien-lung. (2) Quite modern ware turned out from kilns in the neighbourhood of Pekin and destined for the European and American market. It is difficult to learn much of what is going on now at King-te-chen, the old centre of the Chinese porcelain industry. Probably the orders are sent down from the court as in old days. The aged empress is said to be a connoisseur in porcelain as in other departments of art, but I cannot say what class of ware is now made for the palace. How far the Japanese may now compete with the North China kilns is again a moot point. It is not the business of the wholesale importer to keep separate the goods that arrive from the different eastern ports. This was, indeed, the case as long ago as the eighteenth century, and it was this mystification surrounding the place of origin of the porcelain imported that gave rise to such misleading terms as 'East Indian' or 'Batavian.' Both the paste and the glaze of Japanese porcelain may generally be readily distinguished from those of their continental masters, but I have seen a few ambitious examples of Japanese ware that approach closely to the Chinese type. As long ago as the seventies of the last century some skilfully potted vases of enamelled ware were turned out from a kiln near Yokohama. They were perhaps made with imported clay—in any case, they were difficult to distinguish from the best Chinese work of the time of Kang-he.

What, then, are the criteria by which the porcelain—especially the enamelled porcelain—made in China during the Ming dynasty may be identified? Before attempting to answer that question it may be well to glance for a moment at the history of this native Chinese dynasty that ruled the country for nearly three hundred years (1368–1643) to see if we can discover any facts bearing upon the development of the ceramic art during that period. What we find is that this dynasty, like so many others in China and elsewhere, reached its maximum of power within a short period after its foundation. Under two able but short-lived rulers, Yung-lo and Hsuan-te, the empire during the early years of the fifteenth century attained to a strength and unity that are reflected in the arts of the period. Shortly after this time the country was invaded by the Mongols, and the emperor himself made prisoner. Although somewhat later, with Cheng-hua, a great name in the annals of porcelain, there was some revival, the succeeding sixteenth century was on the whole a period of decline. We hear more and more of the tyranny and the extortion of the eunuchs who governed the provinces while the emperor himself remained secluded in his palace at Pekin. In vain did the censors protest. Of Lung-king (1567-1572) we are told that 'the emperor was devoted to the pleasures of his seraglio, and his libertine temperament is reflected in the decoration of the porcelain, which is notorious for its erotic character' (Bushell, 'Ceramic Art,' p. 234). His successor, Wan-li, who reigned from 1572 to 1619, is the last of whom we hear in connexion with the imperial

porcelain at King-te-chen. It was a time of relaxation of manners. The censors protested in vain against the intrusion of the influence of the western barbarians, whose merchants at Canton and other ports were now eagerly competing for trade privileges. As in more recent times, this filtering in of foreign habits and tastes was associated by the upholders of the old traditions with the decline of morals and the decadence of art. This is a point that has to be borne in mind in connexion with the porcelain produced at the time. There then followed a period of warfare and confusion, during which the Ming dynasty came to an end. But it was precisely during this period that for the first time a steady and extensive demand for Chinese porcelain arose, not only in Europe, but, on a far larger scale, in Persia and in the Hindustan of the Mogul emperors. In fact, from our point of view, this period of confusion which continued, in the south especially, for several years after the accession of Kang-he (1661), may well be classed with the latter part at least of the reign of Wan-li. For this period, one that is generally ignored by writers on the subject of Chinese porcelain (from, say, 1600 to about 1680), it would be well if we could find a general name. I can only suggest some such term as 'the period of Indo-Persian influence,' or 'of the seventeenth century decadence.'

The first great emperor of the succeeding—the Manchu—dynasty began his long reign in 1661. This was Kang-he, the *Roi Soleil* of China. But, as in the case of his contemporary in France, it was not till some twenty years after his succession that Kang-he was master of the whole country. In 1677, on the occasion of an important rebellion, King-te-chen was burnt down and the kilns destroyed, and it was probably only after this time that any start was made with the renaissance of porcelain at King-te-chen.[1]

Indeed, as we can now understand, from the sixteenth century to the present day there have been two competing demands upon the potters of King-te-chen. Of these, that for the supply of the imperial palace has on the whole tended to the preservation of old traditions and to the ignoring of new processes and schemes of decoration. The other demand has come from the merchants at the ports of export—in later days the Treaty Ports—who were eager to be provided with a class of porcelain suitable to the wants of the countries with which they traded. If the first of these demands was dominant, the porcelain produced was likely to be of great technical excellence, but the shapes and the decorations had to follow on the old lines. When, on the other hand, the private kilns were busy in executing orders for the export trade, there would be an opportunity for introducing new and exotic shapes, and full play would be given to the use of coloured enamels in the decoration. All through the Ming period this foreign influence was probably in a measure at work, but it was not until the commencement of the seventeenth century that it became dominant. At the same time there was, as we have seen, in the case of the demand from Pekin, a relaxation of the old time-honoured restrictions. No wonder, then, that in the reign of Wan-li the new spirit was carrying everything before it. This is what, for us, gives so much interest to the porcelain of this period, especially to the class which is decorated with enamel colours. There is undoubtedly at times an exotic influence to be found both in the shapes and in the patterns of the decoration. But these new shapes and designs do not point, as was the case later on, to a European origin. It is rather of the patterns on the textile fabrics of India and Persia that we are reminded. So among the shapes we find the graceful *ibraik* and the water-vessel for the hookah.

The Wan-li enamelled wares have a claim to our attention in that, as a whole, they form a well-marked and easily identified class. Unlike what we find in the case of the date-marks of the earlier Ming emperors, the *nien-hao* of Wan-li, when found upon a piece of porcelain, may be accepted as indicating the true date.[2]

The importance of the enamelled porcelain of Wan-li depends upon the following facts: (1) It is the earliest porcelain enamelled over the glaze to which we can give a definite date. (2) Of the two main classes into which it falls, one, developed from the underglaze blue ware, is the primary type of the largest family of decorated ware to be found in the history of porcelain. It is a family that includes a large part of the enamelled wares of China, of Japan, and (variously modified) of the eighteenth-century porcelain of Europe. On the other hand, the second type of Wan-li enamelled porcelain, with dominant iron-red, although it appears to have had neither ancestors nor successors in China, has found many imitators in Japan.

There are, then, grounds enough, it would seem, at least from the *kunst-historisch* point of view, for claiming a position of some distinction for these Wan-li enamels. Nor when looked at from the artistic side are these boldly executed and richly coloured designs without charm. And yet this ware has found little favour with collectors, either with us in the West or in China. It is only the

[1] If, however, we are to accept the viceroy Lang Ting-tso as the originator of the famous *sang-de-bœuf* ware, the *Lang-yao* of the Chinese, then the revival must have come about before the rebellion of the seventies. But this, I think, is doubtful.

[2] The same, I think, may be said of the mark of his predecessor, the short-lived Lung-king. The porcelain of these two reigns is always classed together by the Chinese. It should be noted, however, that the date-mark of Wan-li, which generally takes the exceptional form of an oblong cartouche placed in a prominent position, has been often copied in later times in Japan.





1. VASE WITH DATE-MARK OF CHENG-HUA (H.c. 18 IN.)
2. VASE WITH DATE-MARK OF WAN-LI (H.c. 19 IN.)

Japanese who have appreciated its merits. For the native connoisseur, this ware, no doubt, represents a time of decadence and of 'barbaric' influence. The Western collector finds fault with the generally rough character of the moulding and the decoration. Though by no means very rare, what I may call the characteristic types of Wan-li porcelain seldom find a place in our collections, even in those that claim to give a special recognition to so-called Ming wares.

Now, in an inquiry into the origin and history of decorated porcelain, the more logical course would doubtless be to begin with the primitive forms and to follow forward the development of the *genre*. We are, however, so much in the dark concerning the early history, and so much confusion prevails on the subject, that the wiser plan will perhaps be to fix once for all on the reader's mind the two types of enamelled porcelain that, as I have said, were after all the earliest of which we have any definite knowledge. Both these types appear to take their origin in the reign of Wan-li or in that of his short-lived predecessor.

Let us then take the group in which an iron-red holds the dominant place in the decoration. The class is well represented in the British Museum collection, and the vase illustrated in the colour plate (No. 2)[3] may be taken as typical; it is a good example of a form that is characteristic of the period. The vase is of square section, evidently shaped in a mould, with four mask handles, the whole imitating in shape an old bronze. It is enamelled with dragons and phoenixes, and next to the iron-red a leafy copper-green is the most noticeable colour; there are also a few touches of yellow; and the decoration, which is distinctly of a brocade-like character, had its start in some cobalt-blue under the glaze. In a prominent position under the upper edge, within a horizontal cartouche, may be read, '*Dai Ming Wan-li nien shi*' (made in the period Wan-li). Vases of this description, of all sizes, are, as I have said, by no means uncommon. Smaller examples of a very similar ware are often found in Japan, and the decoration, applied to stoneware as well as to porcelain, has there been copied in more than one place.

There is a ruder subdivision of this family where the enamels are confined to the iron-red and the leafy green. These enamels are boldly and hastily applied in heavy masses on the white ground. Such decoration is found, above all, on large dishes, rudely potted for the most part; there are several examples in the British Museum. Here again this picturesque but rather rough ware—it can hardly be the produce of the kilns of King-te-chen—has found favour with the Japanese. At the old castle town of Inuyama, in the province of Owari, I came, many years ago, upon a lately abandoned kiln where, among other wares, plates of a kaolinic stoneware, hardly to be classed as porcelain, had been decorated in a manner closely following the Wan-li ware I have just described. Here we have a typical example of that survival of Ming traditions that is so characteristic of Japanese porcelain as a whole. On the other hand, in China it would seem that neither type of this decoration with dominant iron-red has found favour in subsequent days.[4]

In the concluding part of this paper I shall attempt to show the relation of these Wan-li enamels on the one hand to the earlier Ming wares and on the other to the manifold developments of the time of Kang-he.

(*To be continued.*)

[3] The colour-plate is reproduced here from 'Porcelain,' by Edward Dillon, by kind permission of the publishers, Messrs. Methuen and Co.

[4] The rudely enamelled ware was, perhaps, specially made for exportation to semi-barbarous lands. Something very like it has been found both in the Philippines and in Ceylon.

PUVIS DE CHAVANNES: A CHAPTER FROM 'MODERN PAINTERS'

BY CHARLES RICKETTS

FEW personalities in the art of the nineteenth century afford such scope for study and speculation as Puvis de Chavannes. If we accept Taine's aphorism that art is the result of an environment, how shall we account for the work of this man who dealt in quintessences and abstractions in a period devoted to the noting of detail and incident? Yet, if we allow Mr. Huysmans's angry contradiction of Taine's theory, and consider art as a revolt from its environment, we are hardly nearer a solution of the problem, since the work of Puvis de Chavannes is lacking in the element of revolt and impatience which has often characterized the painting of the century. It is probable that Taine is nearer the truth than is Huysmans. Neither theory is sufficient to account for the creative impulse in man which would seem to follow a course known only to itself, in which the environment may count in so far that it can thwart or destroy, just as an accident may put an end to a precious life, yet a noble and stimulating environment may fail to bring about its reflection in art or be badly served by it. This was the case

with the first Empire, while the ignoble reaction accompanying the Restoration was the signal for the romantic upheaval; thus in a period devoted mainly to the transaction of small affairs, in a period without the desire for epical art—without the need of churches and palaces—we witness the work of Puvis de Chavannes, who strove for the noblest tasks, and who would have been equal to satisfying the cravings of some genial Tyrant or Pope desirous of seeing the history of the world painted in his palace within his lifetime.

The moment has not yet come in which to view the case of Puvis de Chavannes from sufficient distance to establish a plausible theory for his tendencies: in a sense he is less comprehensible than some earlier masters—that is, less easy to class. He is more remote than Delacroix, who is now comfortably placed in galleries devoted to the old masters; he is still more removed from most of us than is Courbet, to whom we owe the impulse still obtaining in naturalism and its descendant, impressionism. True, we can class together a few facts which may serve to explain Puvis's technical origin; we can trace the germ of his early manner in a few experimental paintings by Chassériau (when still under the partial influence of Ingres) and so back to Poussin. This plausible explanation might satisfy a Frenchman; it accounts for something in his early method of drawing, for something in his sense of gesture; in these things he can be placed in a sequent but not unbroken line of French masters. Yet to all this we must add the new spirit pervading even his earliest works, which is not Roman as with Poussin, not neo-Greek as with Ingres, nor Ionian and exotic as with Chassériau. To the efforts of these great artists towards a plastic and poetic synthesis Puvis de Chavannes has added a more racy sense of the French soil, a more human and comprehensive vision, and in the construction, method and aspect of his paintings he has brought a mass of new qualities which rank him among the great designers in the history of art.

It is often stated that the nineteenth century has seen a new conquest of nature in the art of landscape painting: to some it would seem that the field of artistic expression has thus been almost indefinitely enlarged; to others, more sceptical, there would seem to be a danger in this apparent escape from control and the substitution of the mood of a man (out of doors) for that more complex expression of life and experience which is the field of the figure painter. The fact is too often overlooked that the greater art includes the less, and that landscape painting has been discovered and its essential conventions invented by figure painters.

Let us rule out, for convenience, the pale aerial backgrounds of Piero della Francesca, the dewy distances of Memling and other unsurpassable, if subordinate, renderings of ground and sky by the masters of the fifteenth century, and accept the fact that the modern conception of landscape painting was invented by Titian. The essentials of landscape, namely the undulating structure of the ground, the rooting and branching of trees, the broken illumination of distances and the study of afternoon clouds, owe their discovery to him: Titian's personal and splendid rendering of these beautiful things has obscured the fact that they represent the stock-in-trade of nearly all subsequent landscape painting. Rubens will add more movement and glitter, Turner and Constable even more, yet the pattern remains almost unaltered, namely the undulating foreground, the large and small balancing masses of trees and the rolling vista beyond. The composing masses are more varied with Rubens, with Turner they are often more formal (nearer to the architecture of the theatre vista). With Corot, in his larger works, the pattern is still traditional, a denuded bough cuts across the two balancing tree masses, and the distant water in the backgrounds of Titian has become the gleam of a lake. With each master the pigment tends to a more broken surface and the colour undergoes a drastic modification, but in some degree the same romantic climaxes in nature are chosen, and the scene flooded with broken lights and shadows. Watteau, one of the greatest landscape painters, anticipates something of the melancholy grace which characterizes the art of Corot; but in all these masters, including even Constable, Titian's plume-like trees have remained. Corot escapes from them in chance studies from nature, in the rendering of the willows and poplars of the north of France. I would admit that in the chronology of landscape painting the modification of the Titian formula has been considerable,[1] without, however, breaking with the mould. The change in the use of pigment has been enormous, ranging from shapely, controlled brushwork to a convention in which the touch is shapeless as with Constable. The range in tonality has gone from gold to silver, from amber to ashes, ranging from sunset to dawn, but always within the same pictorial scheme, in which the spectator stands some distance from the scene as if viewing it through a window.

With Nicolas Poussin, though his indebtedness to Titian would seem enormous, we have one of the greatest architects of landscape, the equal of Titian in the construction of the ground, and the superior of Rubens and Turner in this particular. With N. Poussin the construction of the banks of a river or winding road, the architecture of a hill and horizon, reduces the drawing in the pictures of Gaspar Dughet and Claude to the level of mere

[1] Notably with occasional works of Turner, the most experimental of all landscape painters, if at other times he is the most arbitrary and even conventional, showing even the influence of Claude.

scene painting. I believe that the constructive element in Poussin counts for something in the evolution of landscape achieved by Puvis de Chavannes.

I am aware that a totally new view of nature, owing almost nothing to Titian, will be traced among chance studies of road and wind-swept canals drawn by Rembrandt,[2] but these were unknown even to Millet and Puvis, and they have, therefore, had no influence on the evolution of landscape painting ; we prize one or two pictures by that delightful but unequal little master, John Crome, for a hint at this more intimate or humble outlook upon nature which belonged to Rembrandt. Perhaps their influence is yet to come.

If the influence of Constable's experimental workmanship has been enormous, it can hardly be said that he brought a great change to the designing of landscape. His larger pictures are, after all, fine academic set pieces in which the trees are viewed as mid-distance masses. In his sketches there is a more original outlook, something hinting at the simplicity of motive and variety of illumination which characterizes the colour prints of Japan, without equalling them, however, in range of subject and illumination.

Millet, an artist of unequal power, has shown a greater originality in the designing of landscape, with his finely constructed ground and wand-like trees ; he avoids the climax effects of the professional landscape painter, or, at any rate, the rendering of them with the large orchestral (musical festival) effects of Turner or the persistent tremolo of the fiddles (with a touch of the triangle) which allures us in Corot, and which reconciles us to the designs of these masters, even when they are monotonous and academic, in the sense that they reflect a combination of admittedly beautiful or agreeable things. Against this tendency which I have just described as academic I have nothing to say, since all art in some degree is little else, whether the artist selects that which he thinks capable of beautiful interpretation or else combines elements of beauty from afar ; the term academic becomes a reproach when the choice is easy to foresee, when the combination lures a conventional public on the side of the artist, just as the Palladian palaces and arriving ship, the pleasant sweep of the bay and the fineness of the day flattered the contemporaries of Claude in favour of his porcelain skies and zinc seas : such gentle 'cheateries' masquerade themselves in strange ways—the string of geese in a sketch by Daubigny, the little red cow in a Corot, are agreeable rustic touches which add incalculable hundreds to a picture in the eyes of the Philistine and the dealer, just as English ladies like a portrait which contains a white satin dress.

I shall doubtless be accused of undervaluing the study of light which most of these masters have brought to landscape painting ; but this new study is in itself hardly more valuable than the conquest of relief which was the aim of the Tenebrosi. If this fashion in the painting of the seventeenth century stifled painting, and poisoned the colour sense of a whole period, the landscape painters' rendering of the glitter of sunlight and sunset has disintegrated the plastic sense, narrowed the outlook, and established a convention in the conduct of pigment which is unsuited to the expression of form, and so affected the standard of figure painting; at any rate it has become a common fashion hardly more valuable than the light animated manner affected by Ricci and Piazzetta, who reacted against the cellar light of the Tenebrosi.

The most original designer of landscape since Rembrandt is Puvis de Chavannes. With him the character of the ground, the drawing of the horizon, have varied more than with any other painter. With him we escape once for all from the beautiful tree convention established by Titian and modified by Corot, in which they are feathery masses seen in the mid-distance. With Puvis the distant wand-like trees of Millet have become the colonnades of tree-trunks which we find in the north of France ; his trees are recognizable as poplar, willow or sycamore, etc., the leaves are no longer the gold or silver feathery masses of Titian, Turner and Corot, but a strange pattern against the sky, or else sober masses of varying contour supported by varying branch forms ; the tree trunks have become grey, green or white, and beyond extend horizons and skies that are not the great summer skies of Titian or the scirocco clouds of Tiepolo or the Bengal lights of Turner's fantastic sunsets, or the splashes of mauve and rose of Corot, but skies that have their hour, like the evening hush of the turquoise sky in *Le Repos*, the dry light of morning in *Ludus pro Patria*, the weight of noon in *La Vision Antique* or the mauve of a summer night over the stubble fields in *Le Sommeil*.

Puvis de Chavannes has rendered the countless moods belonging to the seasons over land and sea, in the dawn, noon and twilight ; and do not let us forget that these moments are not caught in mere racy sketches and studies, they do not owe sparkle and charm to freshness of pigment or to some chaotic experimentalism in handling. These effects form part in a noble scheme in which man has not been banished out of nature (to be replaced by the temper of the artist) but in which he figures in the eternally engrossing drama of work and repose, effort or thought, under the spell of passion, tenderness and meditation ; in movements of effort and moods of compassion ; clothed not merely with the perfection of the various ages and sexes but viewed in his proper significance as worker or dreamer, like those god-like workmen and mothers

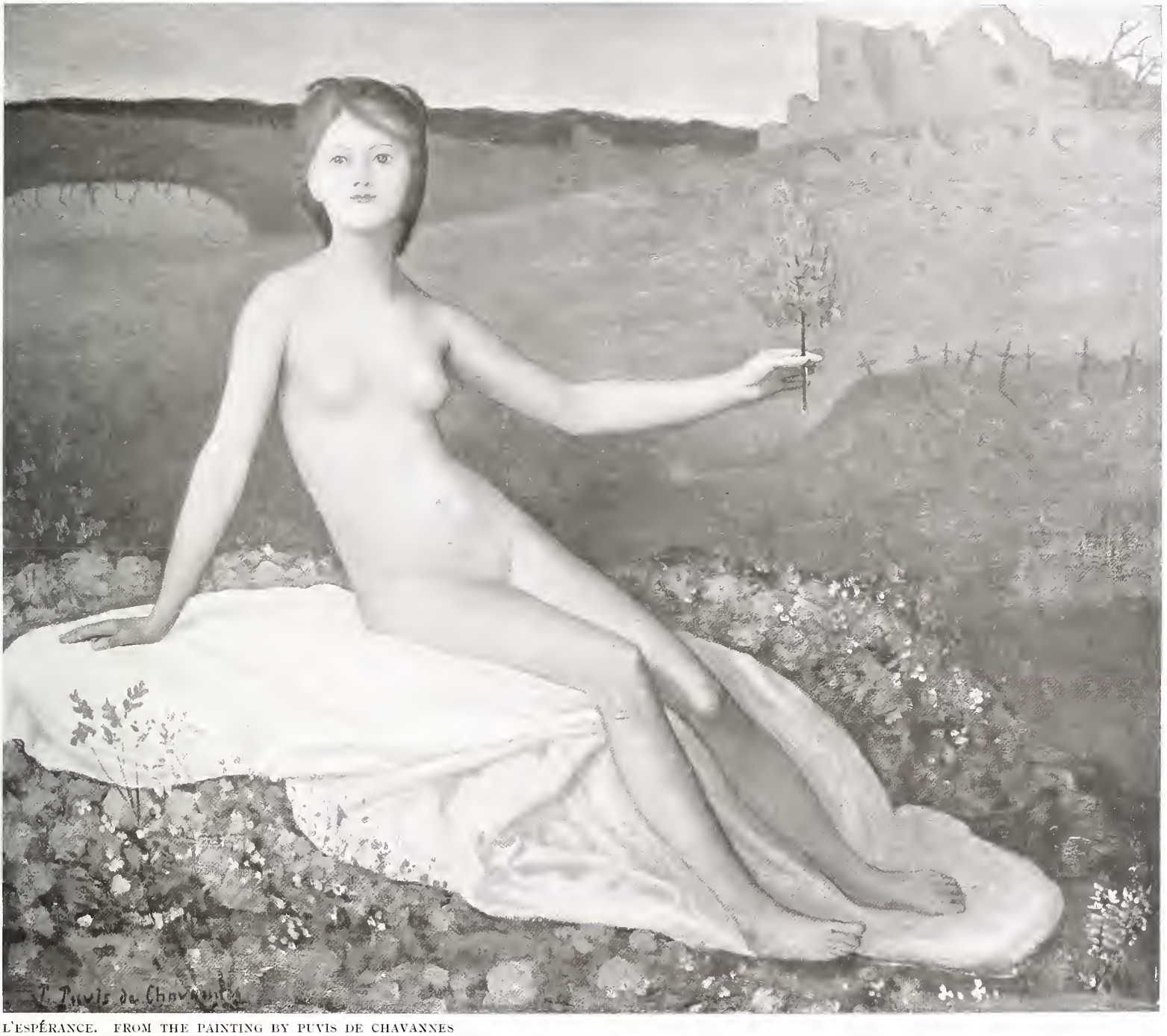
[2] These are preserved mainly in the Chatsworth collection.

of *Le Travail* and *Le Repos* or like the dreamers and creatures of infinite tenderness and foresight painted as the *Sainte Geneviève veillant sur Paris* or *Virgil listening to the Bees*, or else we have those women transfigured by tenderness and charm of the *Doux Pays* or *La Toilette* (Haviland collection) in which we shall find expressed, with a primaeval candour of vision and emotion, that mood of worship which we find steeped in languor and ritual in the art of Rossetti, or steeped in a 'tenderer' sensuality with Giorgione and other poet-painters to whom beauty has been revealed as a force upon which rested the destinies of a generation. For, like all great masters, besides the moods in which his art is stimulating as a tonic and beyond the possibilities of the common man, Puvis de Chavannes paints also those moods of ecstasy in which we find the love of beauty and ease and grace which have also their power of consolation. He has moods of playfulness, in which he records the strange, quaint, sudden movements of children, as in the *Doux Pays* and *La Pêche*. He has moments of gaiety and fascination, as in the *Jeunes Filles au bord de la Mer*. He expresses ecstasy in the figure of the painter in *l'Inspiration Chrêtienne* and in the *St. John* of which the new Dublin gallery possesses a fascinating unfinished version, on the whole less coherent, less 'central' than the famous picture, but of the greatest interest as the only decoration by the master outside the galleries of France and the Boston Library.

The first time I saw Puvis de Chavannes was in the Louvre. He was standing in front of that admirable antique sometimes called a *Sea Deity*, sometimes *Alexander the Great*; in the crowding or herding out of the visitors leaving the gallery I saw him again, one of the last to leave, before *Le Déluge*, that masterpiece of Poussin. The works he was studying help to explain the trend of his partialities. I called upon him two years later with a friend, like myself a youth of twenty, and, looking back across the years, I remember him as the man of his work, simple, grave and genial, touched and charmed by our raw and uncultivated admiration for his painting. He had just finished his first pastel, a later phase of his practice in which he has passed into the collections of tardy purchasers. He confessed to being still the owner of all his small pictures, for criticism does not allow a variety of range to a man, and 'the painter who paints large must not paint small.' From time to time his speech became admonitory, and he launched forth into disapproval of current tendencies, the photographic drawing of many, 'la perfection bête qui n'a rien à faire avec le vrai dessin, le dessin expressif!' and against 'les pochades d'atelier et de vacance.' I remember the insistence with which he underlined the fact that the cartoon for the Sorbonne was but the skeleton of the design without the colour-scheme which would transform it; and as a matter of fact this vast allegory would seem to have won a huge popular suffrage owing to the enchanting contrast between the sky and the dark semi-circle of trees closing in this new Parnassus of the arts and sciences.

I would now consider certain details of his method wherein he resembles certain other masters, or else reacts against their tendencies. For years the character of his drawing counted as an element of unpopularity and misconception. In a period in which drawing had dwindled into more or less careful copying—when artists, in fact, could not draw without the presence of a model—his preoccupation with the finding of a kind of drawing which would express the major saliences and characteristics and yet form part of the design of the whole picture, his study of accented and rhythmic drawing, was incomprehensible and offensive. I do not know if the accusation that Puvis de Chavannes could not draw led to a further accenting of his tendencies and so reduced some of his later figures almost to symbols or types; it is more probable that some other preoccupation intervened, such as the lightness of tone which deprives the painter of the illusion of relief. In the earlier designs at Amiens the human form is rendered with a great insistence upon largeness of construction and relief—that is, upon the plastic quality of form. The colour-scheme of the four earlier works is still in a sense conventional: they have the effect of noble tapestries, there is a survival of an influence caught from the decorative works of Chassériau. This applies also to the aspect of *La Pêche*, which is contemporary with *Le Travail*, and those splendid sanguine studies now for the most part in the Luxembourg. The sense of form, however, is more massive than with Chassériau and more naturalistic; this gives way in the seventies and eighties to a massive simplicity in which no thought of Chassériau is possible; from the first Puvis de Chavannes possessed a monumental sense of landscape unsuspected by his forerunner, who counts among French painters much as André Chénier counts in French literature.

The climax of the master's method was reached in the first series executed for the Pantheon and in the *Ludus Pro Patria*. Between these works we can place the *Doux Pays* and *Pauvre Pêcheur*. These masterpieces can challenge comparison with the work of any master done at any period; in them the classical or Olympian mood of the earlier designs has given way to one more human, more genial, more racy and more original. The last ten years of the master's life saw a further simplification in his method of drawing, and an ever-increasing lightness of tonality. This change was at first distasteful to the French public, which in the eighties was enamoured of the ball dresses and top hats of Gervex, then at their



L'ESPÉRANCE. FROM THE PAINTING BY PUVIS DE CHAVANNES



LA FAMILLE DU PÊCHEUR. FROM THE PAINTING BY PUVIS DE CHAVANNES

newest, and with the photographic realism prevalent in the Salon. The amber light and astonishingly musical ambience in *Le Bois sacré* won suffrages from all Paris, to whom, for the moment, this work appealed quite suddenly. In the Salon it produced the effect of some Greek fragment lost in an upholstered drawing-room with the velvet poufs and pink lamp-shades then in vogue. In later life what I have termed the musical ambience usurps the place to some extent of the human interest which had belonged to the works executed in the seventies and early eighties. In the Boston decorations little else survives, though in centrality of conception and design the last decorations in the Pantheon, left unfinished at his death, are not inferior to the first; but in these as in the Sorbonnne and Hôtel de Ville decorations the synthesis in method is perhaps ever so slightly on that side which has rendered him acceptable to the lovers of latter-day impressionism and symbolism in painting and literature, and the last work of Puvis de Chavannes has become acceptable to poetic young gentlemen and aesthetic young ladies as if he had no talent but only a very personal manner. Perhaps in the last works the sense of form has become too abstract. The colour-sense follows a line of development towards a greater aerial quality, till it becomes little else than the blues of the sky and shadows of France.

The art of Puvis, which had been classical and robust under the lyrical impulse of Chassériau, more normal and more emotional in his maturity, melts in its last phase into a lyrical and musical mood. The masculine interest in the worker and thinker gives place to the charm of the muse and the ministrant; the classical women of the *Doux Pays* become the aerial girls of the Boston decoration; the racy human types, at one time so French in character, give way to the nymphs with astonished eyes of *L'Automne*, the aesthetic girls and youths of the Rouen decorations and the superbly conceived but abstract types of *L'Hiver*.

Where did Puvis learn the aerial tonality of the major portion of his works? In the four early decorations at Amiens, and in *La Pêche*, the prevalent tone is that of some noble and naturalistic fresco by some master who had seen *Les Bouviers* by Benozzo Gozzoli in the Riccardi chapel, and the *Death of Adam* by Piero della Francesca; there is in them a classical influence also which is difficult to describe, which is different from that which inspired Chassériau, whose mural decorations show the pervading influence of certain Pompeian frescoes, such as the *Medea* from Herculaneum and the superb *Hercules and Telephus* and *Hercules and Omphale* also at Naples, one of which had been copied by Ingres.

The grey and blue and green general tonality in Puvis's work increases with the simplification of his method. The general aspect of his designs has been compared to Piero della Francesca, but if this influence reacted upon him years after he had visited Italy, the resemblance is of the slightest to those who know the radiant and steady silver light in which Piero has bathed the subjects of his frescoes. I incline to suggesting an almost inexplicable influence caught from chance works of Corot to account for the evolution of this profoundly original phase of painting, which, like other original efforts, was partly instinctive, then conscious, and then strongly willed. Behind him lay the fact that the great fresco painters—Giotto, Angelico, Piero della Francesca and Michelangelo—had painted in a paler key than other designers who had been less successful in mural decoration, and that these frescoes brought light and colour to the buildings. Chassériau and Manet each brought back the rumour of the blonde paintings of Italy, and we have two fashions in art to help in strengthening this tendency: on the one hand, the growing love of the fifteenth-century painters, and on the other impressionism, which strove to break with the exigencies and traditional practices of oil painting. The will of the time was in part turned towards the practice of a lighter scheme of painting, and the artifices of chiaroscuro or the expressive quality of relief became distasteful. This tendency was doubtless fostered in part by the discovery of the art of Japan; in this movement towards lightness Puvis de Chavannes took the lead, painting decorations which were tuned to the grey of the stone walls on which they were to be placed, and which stood out in the Salons among the studio top-light effects of the smart painters of the time with something of the pallor of a map among coloured oleographs.

I have striven to describe Puvis's discoveries in landscape, his originality and variety in the conception and design of his work, and his enormous range of vision. The space at my disposal does not allow me to describe the curiously fortunate and quite original balance of interest which he has established between the environment of land and sky and the human interest in his paintings, for which there is hardly any absolute precedent in the art of the past. It might be described as figure painting with landscape background, or else as pure landscape painting with or without figures. I have striven to explain his noble qualities as a draughtsman of monumental figures, and the range of his emotions which make him acceptable to the more balanced lover of realism and to the student of Greek art (they need not necessarily be at variance). I have striven to hint at the musical and harmonious scale of colour which supports or, more properly, forms an integral part of his designs. Technically, he strove for a method which tends towards effects that are new to oil painting. In this singular effort, which after all had its reason in the durability of

the medium, we may detect a limitation in the master, or, more properly, a self-imposed limit to his aim. It is probable that certain great beauties we admire in the racy conduct of pigment and the love of what is called quality, were of little interest to him, at any rate they were unnecessary to his purpose as a decorator; yet certain easel works show this preoccupation, such as *L'Espérance* and *L'Enfant Prodigue* whilst the most beautiful of all his pictures, *Le Pauvre Pêcheur*, dispenses with all subtleties of surface to produce an effect of remote beauty as of some work by a strange unknown master of some distant clime and period.

The love of quality in pigment, or brush-work, was not in the scheme of this painter of mural decorations, whose smaller works charm one like some little fresco detached from the walls of some non-existent Herculaneum, buried in the imagination of a man who had at once the painter's vision and the direct sense of emotional appeal of the poet.

The master's range of subject was foreign to two generations of contemporary painters who were striving to specialize themselves; the dignity and singleness of his art and aim exasperated two generations of critics who missed the opportunity for self-important pronouncements or admonition. The vestrymen and placemen who governed the art politics of his time gave him walls to decorate, as often as not, as an afterthought; these decorations cost the artist on an average £200 each.

Two cities in Europe outside France possess important pictures of his, Dresden and Dublin. He is still comparatively unknown in England, but the present artistic temper of this country is still, for the moment, under the Salon and Paris atelier ideals against which Puvis de Chavannes had to contend some twenty years ago.[3]

[3] We owe two of the photographs illustrating this article to the courtesy of M. Durand-Ruel.

FLORENCE AND HER BUILDERS

BY G. BALDWIN BROWN

FOR romantic associations and for artistic interest Rome stands easily first among the cities of Italy. A claim for Ravenna as next in rank might be reasonably urged on the strength of her unique treasure in the early Christian mosaics on the beautiful blue grounds of primitive tradition, and of her churches and tombs wherein we are transported back, without any shock of surprise, some fourteen hundred years. In the judgment of most people, however, the *deutereia* will be a matter of contest between Florence and Venice, and the popularity of the two cities is attested by the output of books in the titles of which their names appear. The work which gives the occasion for this article[1] is not merely one more of the many readable volumes on the famous Italian cities and their artistic attractions, it is something better and more distinctive. The author of it does deal to some extent with the history and the life of the city at different periods, but the main subject of the volume, as explained in the preface, is the Florentine building art, and the more general passages are designed to elucidate the relation of the city life to the architecture which has been 'its chief vehicle of contemporary and permanent expression.'

In so far as the book deals with the architecture of the city it merits a cordial welcome, for the author has not been content to dilate upon these buildings from the historical or romantic standpoint, but shows himself a student of the technique of the constructive art, and analyses the fabrics from this point of view in a thoroughly practical fashion. Very many of his readers who know their Florence well will learn interesting facts that are quite new to them about buildings they have visited scores of times, and about which they have the guide book information at their fingers' ends. Mr. Wood Brown has made good use of the monographs on Florentine buildings which have appeared in recent years, such as Mospignotti's 'Duomo di San Giovanni,' with its constructive analysis of the Baptistry, and Pietro Franceschini's 'L'Oratorio di San Michele in Orto in Firenze,' and has made contributions of his own, especially to the subject of the older domestic architecture.

'The original building unit in Florence, as elsewhere in Italy during the early Middle Age, was the tower; that is the house built on the narrow foundation sufficient for a single small room, and added to, not horizontally but vertically . . . the towers of Florence were not distinctively castles, as it has been the custom to represent them, but common houses, built on narrow sites because the whole city must be limited by a wall capable of defence at every point; which houses were then carried high to meet the wants of a growing population.' These sentences introduce a discussion of the stone towers, their union in groups, and ultimate crystallization into a form that gives the key to the general scheme of the later palazzo of the Renaissance. The interest of the demonstration lies partly in the fact that the Florentine tower-houses were treated in a fashion similar to that

[1] 'The Builders of Florence,' by J. Wood Brown, M.A. With seventy-four illustrations by Herbert Railton. London: Methuen and Co., 1907. 18s. net.

prevailing in a famous stone-built fortified mediaeval city in our own country, the city of Edinburgh. The parallel is worth a moment's attention. In both cases additional space was gained for the denizens of the stone structures by throwing out wooden galleries supported on beams and struts, so that at first sight the house fronts seemed to be of timber, though as a fact there was only a facing of wood clinging to the stone structure behind. It is curious to note that of two travellers who give evidence of the aspect of Edinburgh in the sixteenth century one reports that all the houses were of wood, the other, who examined a little more closely, that they were all of stone. Fig. 1 [2] reproduces Mr. Wood Brown's diagram of a group of early Florentine towers of the period before 1250, with their wooden fronts. Each tower he believes to have been of very narrow dimensions on the ground plan, but they were placed closely together, and arranged so as to form a square block or *insula* surrounding a central courtyard. It would be natural for adherents of the same family to live side by side, so the *insula*, though divided up into separate dwellings, might represent the seat of a clan, and this solidarity might be emphasized by a common well, and perhaps a common chapel, in the courtyard. At first the heights of the towers varied greatly, and any proprietor that needed more space could always add another story to his edifice, but in the year 1250 a law was passed that all private buildings of more than fifty *braccia* in height should be cut down to this uniform level. This the author suggests would give a certain unity to the block, and formed the model of the later palazzo, which in the early example of the Bargello, and the subsequent ones of the Renaissance palaces, is still the same block with central courtyard, but has changed the numerous separate residences of which it was originally composed for continuous suites of apartments forming a single domicile.

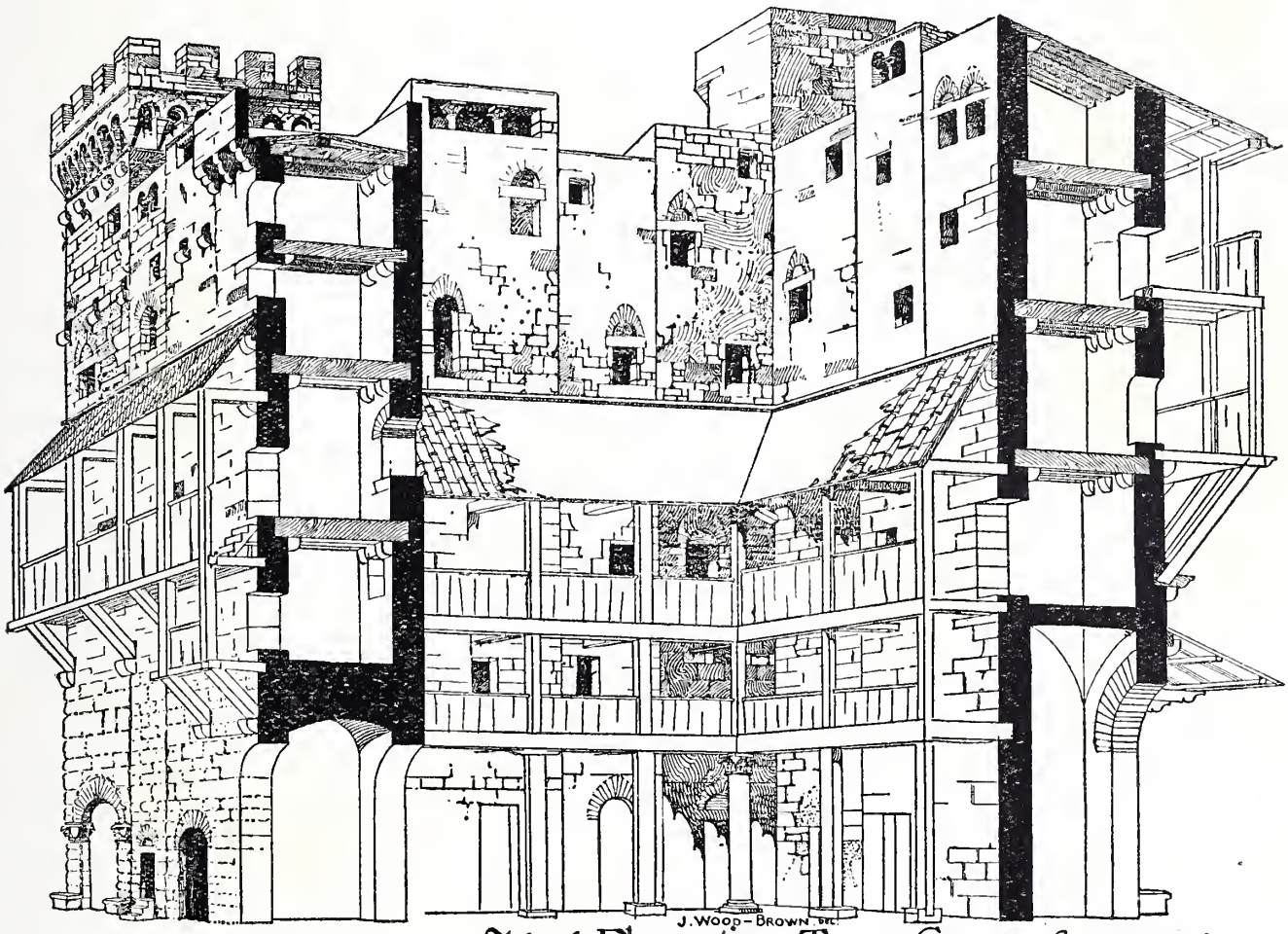


FIG. 1 Ideal Florentine Tower-Group *previous* to 1250

Our concern however for the moment is with the early form of the tower. This had a lowest story vaulted in stone and devoted to purposes of business by the merchant citizen who owned

[2] Reproduced from Mr. Wood Brown's drawing by kind permission of the publishers, Messrs. Methuen and Co.

the dwelling and used the upper stories for his actual domicile. Here the arrangement is exactly what we find at a later date in the older stone houses of Edinburgh. The basements of some at any rate of these houses were vaulted, and were entered from the level of the street quite independently of the rest of the house, access to which began on the first floor, reached by a picturesque outside stair, many specimens of which have happily survived. Mr. Wood Brown does not tell us how the upper stories were reached in his early Florentine towers. On these upper stories the wooden galleries were thrown out, on a system which the diagram makes clear. Numerous examples occur of the stone brackets that once helped to support the galleries and now project aimlessly from the stone façades, and Mr. Railton's drawings, with which the volume is illustrated, give many specimens. Specimens of actual wooden galleries on façades have not, so far as we know, survived in the Florence of to-day, but in Edinburgh they are still in evidence, and may be regarded as among the most curious features of antique domestic architecture that this country has to show. Fig. 2, copied by permission from a portion of a drawing of Advocates' Close in Mr. Bruce Home's 'Old Houses in Edinburgh,' gives specimens of these wooden fronts supported on beams projecting from the stone walls. The origin of them is quite clear, for the timber outwork or 'brattishing' was a common feature of mediaeval military architecture, and it was from the castles that the city houses adopted the fashion. For access to these galleries it was necessary to use the windows of the stone front as doors, or to enlarge some of these for that purpose, and fig. 3, reproduced by permission from the fourth volume of Messrs. McGibbon and Ross's 'Castellated and Domestic Architecture of Scotland,' shows a portion of the outer face of the so-called 'Palace of Mary of Guise,' now demolished, in Milne's Court, Edinburgh, where we see the marks of a wooden gallery that had been taken down, and a doorway, which may previously have been a window, that gave access to it.

The later development of the stone house under the influence of the wooden galleries is interesting, and there is a parallelism here again between the Italian and the northern city. In his fourth chapter, the author derives the characteristic Florentine loggia, as we find it for example in the Mercato Nuovo, from the vaulted ground story of the early domicile. 'In a *dado* of many towers,' he suggests, 'inhabited by different branches of some one powerful, perhaps aristocratic family, while, as to-day, many of the basements, cut off by their solid vaults from the upper storey, might be let as shops to minor artisans or poorer traders, one of greater importance, generally at a corner and so facing on two streets, was set apart almost religiously as the family loggia. Here the head of the house saw clients and contadini on business in the morning; and here his wife sat to receive company in the afternoon. By degrees, where there was space available, pillars were set in front of the corner, and a wide roof stretched over them which found a bracketed bearing on the tower wall above or beside the great door arches of the basement. Thus the loggia grew by encroaching on the street,

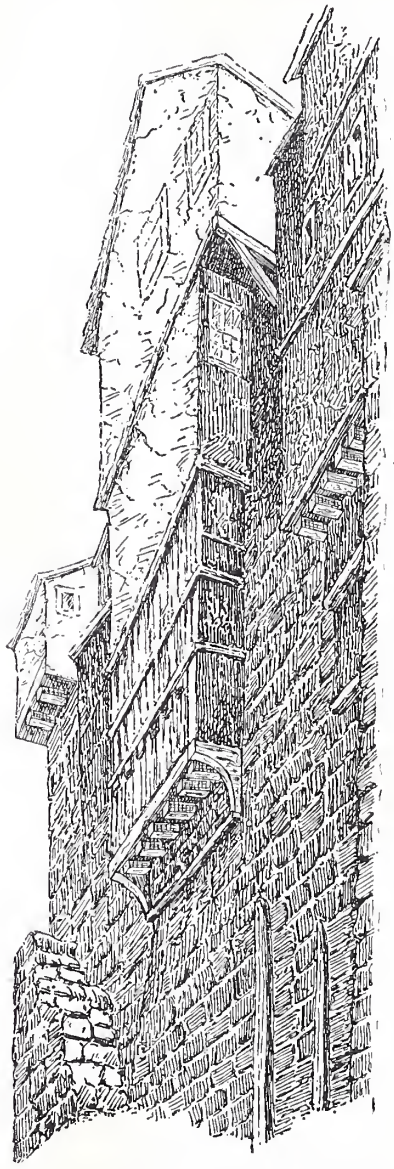


FIG. 2. ADVOCATES' CLOSE, EDINBURGH. NOW DEMOLISHED

where the lines of its new roof and columns made a charming effect, as any one may see at the Canto degli Alberti in Via dei Benci.' From this beginning the loggia developed as an independent structure deriving its columns from the supports of this projecting portico, its vault from that of

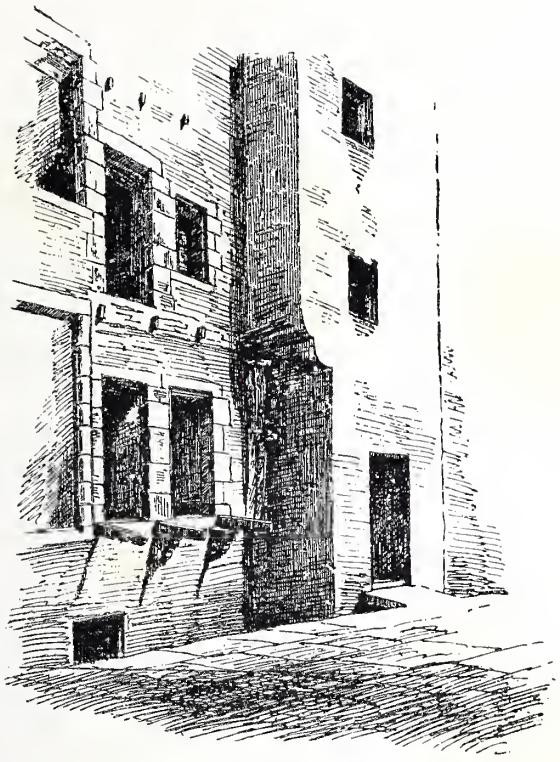


FIG. 3. TRACES OF TIMBER PROJECTION ON FACE OF OLD EDINBURGH STONE HOUSE

the original basement of the tower. The author suggests also another line of development from this same starting point of the vaulted basement of the tower, but here we doubt very much whether his foundation will carry the desired superstructure. He makes a significant remark that parish churches in Florence may in many cases have grown out of the chapels in the residential *insulae*, but the derivation of the church campanile from the residential tower is a different matter. The history of the ecclesiastical tower is still obscure, but we should need to be convinced of the early origin and wide diffusion of the narrow residential tower before we could accept it as a source for the ecclesiastical towers which appear in early mediaeval days in so many lands of the West from Erin to Sicily. In the form of the turrets containing the stairs to the upper galleries of a church, as at San Vitale, Ravenna, and Aachen, or as an entrance for building as at the latter place, the tower is early, and is essentially from the first a part of the church. Mr. Wood Brown's single domestic tower that moves out of its rank beside the others and comes to stand by the church as its 'Clergy House and Belfry in one,' we venture to question, for it was not only at Florence or in Italy that this development of ecclesiastical architecture was being worked out. Furthermore, the theory that the vault of the tower basement spread to the church and accounts ultimately for the vaulting of its aisles and nave is too big for its basis. Vaulting is too widely diffused, and as regards the side aisles too clearly motived by the need for supporting the galleries which came into use in the early mediaeval period, for this suggestion to have plausibility.

Mr. Wood Brown is on much firmer ground when he confines himself to the actual development of the forms of the domicile. The origin of the *sporti*, or projecting upper stories of Florentine houses supported below on stone corbels, may undoubtedly be found in the earlier wooden galleries, which the *sporti* reproduced in permanent materials. This process led to the 'architecture of the bracket,' as he calls it, 'which was now carried out in stone and brick on the lines of the earlier wooden construction,' and resulted in various picturesque forms of projections or corbelled supports, in many cases closely copying the earlier wooden brackets and struts. These details are fully illustrated in the numerous and attractive drawings with which the volume is supplied, and there is no space here to call attention to special points in the development. A word must be said however of the curiously exact Edinburgh parallels. It is not a little remarkable to find two cities so far apart in degrees of latitude resembling each other so closely in their building features. Both were however stone-building cities where vaulting was understood (in this Scotland was far ahead of England), both were cities of merchants who found a commercial use for the separate basement story, and both were cooped up within a narrow circuit of walls and accordingly ran their houses up to inordinate heights, while both finally adopted the military device of the wooden 'brattishing,' in the form of the projecting gallery entered from the original windows of the stone structure. Mr. Wood Brown believes that a first-story gallery might be supported below by upright wooden posts from the ground. This was commonly, too, the case in Edinburgh. In the case of both cities, when the gallery and its supports were petrified, as has just been noted, permanent projections were corbelled out on stone brackets, but the wooden prop also became the stone column, and accordingly the open loggie, which are characteristic features of the ground floors of the inner courtyards of the Renaissance palaces, may be regarded as lineal descendants of the wooden features shown in a corresponding position in Fig. 1. In Edinburgh one example still survives of stone columns supporting a stone front that has replaced one of timber. It is in the house called 'Gladstone's Land' in the Lawnmarket. Remains of another were to be seen till recently, when the City Architect's Department needlessly destroyed it. *Quis custodiet ipsos custodes?*

This part of the volume before us has been dwelt on at length because to most people it will have a fresher interest than notices of Florentine

history and social life, on which there has been a making of many books. The analysis of early domestic architecture of the city is indeed so attractive that the part of Chapter IV on civil architecture, together with portions of the later ones on the Bargello and the Palazzo della Signoria, would make a very useful reprint in the form of a *brochure*, which visitors to Florence interested in the subject might carry with them on their peregrinations. The volume itself is very heavy and is largely made up of historical disquisitions that are best perused at home. What is said here applies also to the chapters where some of the public buildings, such as Or San Michele and the Baptistry, are analysed from the structural standpoint. These parts of the book are the most definite and satisfactory in statement.

The plan of the work involves the association of historical and social discussions with the different buildings passed in review, and in this way occasions are found for notices of the early development of the city, of the history of Florentine commerce with the rise and fall of industries, of the forms of government under the Republic, of the warfare of Imperial and Papal parties, and the like. The connexions are not always very obvious, as when the murder of Buondelmonte gives rise to a discussion of the struggle for dominion between the Empire and the Church, and the author acknowledges in his preface that the various topics are held together by no very obvious thread. There are interesting passages however about persons as well as institutions, such as the notice of Niccolò Acciaiuoli, linked on to a visit to the Certosa of the Val d'Ema. We should have been given the ideal presentment of the hero, in his light surcoat over his mail, that Andrea dal Castagno painted in the villa at Legnaja, and under which is the high-sounding inscription, 'Magnus Thetrarcha de Acciarolis Neapolitani Regni Dispensator'! The history of Florence, it must be admitted, is not inspiring. Commercial interests are too much in evidence, and the faction struggles grow wearisome through iteration. We miss the spaciousness of Venetian history, the imposing stability of the maritime state, her world-wide interests. To know Venice aright one must not only haunt the lagunes, but must wander in the Eastern Mediterranean, where on a hundred shores the moles and ramparts of massive stonework, the winged lion in effigy, are still eloquent of her power and her pride of empire. Well might her citizens in the thirteenth century boast that, though they lived among the sea waves with hardly land enough about them for the foundations of their houses, yet 'for fruitful gardens and splendid castles they had Dalmatia, Albania, Roumania, Greece, Trebizond, Syria, Armenia, Egypt, Cyprus, Candia, Apulia, Sicily, with other lands, islands and kingdoms, where they found profit, pleasure and security'!

But if in the political and social sense the story of Florence is cramped and even sordid, her empire was an intellectual empire, and as we wander through the world of thought her trophies and insignia are ever in view. The vernacular literature of Europe owes to Dante an immeasurable debt, and in the domain of culture generally we look to the Florence of the early Renaissance as the evangelist of a spiritual ideal that has profoundly influenced mankind. Hers was the conception of a perfectible human nature, on a basis of richly developed powers of body and mind controlled by reason and self-knowledge. However one-sided may seem to some people this conception of human nature, as the revival of a great Hellenic idea that had inspired the thought of Plato it will be fruitful as long as civilization endures. Humanism made the pursuit of knowledge an inspiring quest, its use a joyful energy of the being that glorified life. It was not her merchants and her statesmen that made Florence great, but her thinkers and her artists, and these have won for her a dominion as wide as that of Venice, and one that will never pass away.

THE OLD SILVER SACRAMENTAL VESSELS OF SOME ENGLISH CHURCHES IN HOLLAND

BY E. ALFRED JONES

HOLLAND, as the chief sea-carrying power in Europe in the seventeenth century, attracted large numbers of seafarers and merchantmen from Britain, who quickly formed small communities at the important Dutch ports. The establishment of places of worship, with services in their own tongue, followed as a matter of course. Religious unrest in England had its share in increasing the English and Scotch congregations in Holland. The list of these churches is a long one;[1] several have disappeared, but a goodly number still remain. Two of these were recently visited by the writer, and the plate of a defunct church examined; and it is the vessels of these three which will be described in these pages. This description of these old vessels will, it is hoped, prove not unacceptable on historical grounds.

[1] *Vide* Stevens's 'History of the Scottish and other British Churches in the Netherlands,' 1833.



1. SILVER BEAKERS AND BREAD-DISH, IN THE ENGLISH REFORMED CHURCH, AMSTERDAM



2. PATEN, BAPTISMAL BOWL ALMS-BOXES, AND BEAKER IN THE ENGLISH REFORMED CHURCH, AMSTERDAM



3. INKSTANDS, TRAYS AND SEAL IN THE ENGLISH REFORMED CHURCH, AMSTERDAM



4. BRASS PULPIT DESK IN THE ENGLISH REFORMED CHURCH, AMSTERDAM



5. CHALICE, FLAGON AND PATEN IN THE ENGLISH EPISCOPAL CHURCH, AMSTERDAM

THE ENGLISH REFORMED CHURCH, AMSTERDAM.[2] This church celebrated its tercentenary last year, the first service having been held on the 3rd February, 1607. The original record of this opening service is still preserved there, and it is worthy of inclusion in this article, if only for its quaint language: 'In the Jaere of our Lord and Saviour 1607, the third day of the moneth commonlij callet fabruarij about four of the clocke in the afternone is the Church in the Round Bagijnhof opened and in praesens of Mijn Heer de Schout and Dr. Petrus Plantius minnister of the reformed Duch Church in Amstelredamme is the praechingstoel brought in that same Church and set up for the Englich people dwelling in Amstelredamme in Holland. The next day following being the Lords daij about nijn of the clocke in the foernone after praij and thancksgeiving unto Godt hath Dr. Johannis Pagetius minnister of the Englich Church praecht the first sermon in that forsaijde Church and the text was Create in me a cleane hart o God—psalm 51, vers 10.'[3] The earliest cups were of pewter, which were not superseded by silver until 1712, when Izaak Sinkeson, an elder of this church between 1710 and 1720, gave the four plain silver beakers (fig. 1). They are engraved with a double monogram, C. T., and the height is 8⅜ in. They bear the Amsterdam mark, with the date-letter B, for 1712, and the unknown maker's mark, BS, in an oval cartouche. On 29th December, 1771, it was determined to provide silver vessels in place of the other pewter ones then in use, and the following minute was passed: 'It is to be observed that on Feb. 27th, 1771, at a friendly meeting of the Ministers and of Elders and of Deacons in and out of office of this Church, it was proposed that, considering the Dishes and Basons for the service of the Communion Table in our Church are of Pewter, a subscription should be made for furnishing our Communion Table with one large Dish, two lesser Dishes and two poor Boxes, all of pure silver.' The silver vessels here referred to are still in use, but the pewter ones have disappeared:—

1. A large plain bread dish (fig. 1), with a shaped reeded border, applied with acanthus leaves at intervals. It is engraved inside with the monogram E. C. A., representing 'English Congregation, Amsterdam,' and the date, 1771. The following inscription is engraved on the back: 'For the use of the Communion table of the English established Church in Amsterdam, for ever, as specified in the Registers of the said Church, December the 29th, A.D. 1771.' Diameter, 18½ in. Marks: (1) The mark of Amsterdam; (2) a lion rampant; (3) the date-letter M in a circle; (4) the unknown maker's mark, I S L.

2. Two patens (fig. 2), reproductions in a smaller size of the above dish. They are engraved with the same monogram, date and inscription. Diameter, 12⅜ in.

3. A deep baptismal bowl (fig. 2), with the same border as the foregoing vessels, and engraved with the same monogram and date. Inscription: 'For the use of the H. S. of the Baptism of the English established Church in Amsterdam for ever as specified in the Registers of said Church, December the 29th, A.D. 1771.' Diameter, 12¼ in.; depth, 3½ in.

4. The two alms-boxes (fig. 2), which are deposited on the holy table at the Communion service, are of ebony, mounted in silver. They are rectangular in form, with two plain silver handles, foliated at the ends and attached to spiral rosettes on the boxes. The mounts on the top edges correspond to those on the dishes and patens, while the others are plain. An oval medallion in a reeded and foliated frame, and with a knot at the top, is suspended from the rim on the front and back, both being engraved with the same monogram, E. C. A., as the other vessels. It has the same maker's mark. Length, exclusive of the handles, 8 in.; width, 6⅛ in.; height, 7⅛ in.

Though not sacramental vessels, the pair of old Dutch pewter inkstands in the vestry of this church are not devoid of interest (fig. 3). They have plain oblong trays, on four short scrolled feet fitted with one vase-shape receptacle for ink and one for sand. Size, 10⅛ in. long, 6⅛ in. wide. They have no marks, and they can hardly be much later in date than 1700. The same form of inkstand often appears in Dutch pictures of the last half of the seventeenth and early in the eighteenth centuries.

The seal of the church is of ivory with a silver head, engraved with a figure of the Good Shepherd and this inscription: 'ECCL·ANGL·AMSTERD' (fig. 3).

One other object in this church deserves more than a passing notice, namely, the brass pulpit-desk, which consists of an oblong laurel frame, with a lion rampant on flat open scroll foliage in the centre, and with the monogram of King William and Mary and the date, 1689, in a wreath of palms, surmounted by a royal crown: it is supported on a lion's claw, also of brass (fig. 4). It was given with a pair of candlesticks, which have since disappeared, by William and Mary, perhaps in commemoration of their accession to the English throne.[4] They are known to have

[2] Previously used by the order of nuns called the Begijnen, named after St. Begga.

[3] For an account of this church consult a pamphlet (1908) by the present minister, Rev. Wm. Thomson, M.A., B.D.

[4] A Dutch silver spoon, with figures of William and Mary on the end, in the Rijks Museum, Amsterdam, commemorates the same event. The following is a literal translation of the Dutch inscription thereon:—

'Thus shines the bravery and virtue of William and Mary,
The bliss of the Britons, the joy of Holland.
Rejoice the Church of God in her liberation by this couple.
Crowned in the great year of wonders, this April 21st, 1689.'

worshipped in this building on more than one occasion.

Mention must not be omitted of the numerous old foot-warmers, with earthenware bowls for burning charcoal, and wood stools, that have survived in this church, though no longer used. They are similar to that in Gabriel Metsu's picture, *The Singing Lesson*, in the royal collection of England.

THE ENGLISH EPISCOPAL CHURCH, AMSTERDAM. This church retained its silver communion vessels and the original register, the latter dating from 1698, in spite of the loss of its building, its funds and the dispersal of the congregation during the French invasion of 1806. These vessels[5] are three in number (fig. 5) and comprise a plain chalice with stem, of conventional form, with paten-cover, engraved with the sacred monogram and inscribed,'In Usum Ecclia AnglicanaeAmstelodami D.D. Honoratissimus Jacobus Brydges Baronis Chandois de Sudelis Filius Natu Maximus A.D. 1713.' The paten-cover has moulded edges and is engraved with the same inscription. The foot is engraved with the sacred monogram. Height of cup, $8\frac{3}{4}$ in ; diameter of the mouth, 5 in ; foot, $4\frac{3}{8}$ in. The paten-cover is $6\frac{1}{8}$ in diameter and 1 in. high. London date-letter for 1713-14. Maker's mark, Be, with two stars above, and a fleur-de-lys below, in a shaped shield—probably for Thos. Bevault.

The tall, plain, cylindrical flagon with domed cover is engraved with the same inscription and sacred monogram, and bears the same London marks as the chalice. Total height, $11\frac{3}{4}$ in. ; height of the body, $10\frac{1}{4}$ in. ; diameter of the mouth, 4 in., and of the base, $6\frac{3}{8}$ in.

The large plain paten, *circa* 1748, has a narrow moulded edge, and stands on a short truncated foot. It is engraved with the sacred monogram in the centre, and with the following inscription in a scroll on the back : 'In Usum Ecclesiae Anglicanae Amstelodami D.D. Honorabilis Eduardus Compton Armiger A.D. 1749.' Diameter, $10\frac{1}{8}$ in. ; height, $1\frac{1}{2}$ in. Marks : (1) Mark of Amsterdam ; (2) unknown maker's mark, RB, in an elongated oval cartouche ; (3) lion rampant crowned ; (4) the date-letter, P, in an oval.

ENGLISH CHURCH AT THE HAGUE. The eleven silver vessels[6] of this now defunct church are carefully preserved at the British Legation, The Hague. Earliest in date are two plain beakers on wide moulded bases (fig. 6). They are inscribed under the lips : 'John Price Ministir. A v Swaanewyk G vander heyden Elders H van Spreken and J. de Baans diacens.' The following inscription is engraved in a plain shield, enclosed in a wreath of palms, in the centre of the bodies : 'The Gift of George Carew Esquire to remaine with the English Church in the Hague for Euer, Maij the 15, 1674.' On the opposite side a shield of arms, presumably the donor's, is engraved : three lions passant. *Crest*—a demi-eagle rising from a cup. They are inscribed underneath : 'Ex dono Georgij Carew May 15, 1674.' Height, $6\frac{5}{8}$ in. ; diameter of the mouth, $4\frac{1}{4}$ in., and of the foot, 3 in. Marks : (1) Mark of The Hague ; (2) M in a circle ; (3) lion rampant crowned ; (4) W in a plain shield. The two flagons (fig. 7.) have cylindrical bodies, which are plain except for the narrow borders of chased acanthus leaves below the moulded lips and above the wide moulded bases. The thumb-pieces are a sun with a human face therein ; an acanthus leaf is applied on the shoulder of the plain scrolled handles. A shield of arms is engraved on the flat circular platforms on the covers : Argent six chess rooks sable, for Rockwood, impaling Azure a chief argent with three voided lozenges azure therein, for Thorogood. *Crest*—A chess rook sable between two wings erect. One flagon is inscribed underneath : 'Given on the 6 octob 1681 two hundred Gilders towards the making of two Silver flaggons for the Communion Table the Rest Being added by the Consistorij By msris Mary Thorrowgood widdow of Mr. Robert Rockwood in his lifetime envoye extraordinary from the Elecer Palatin to the States of the united Provinces.' The other flagon is inscribed: 'The two flaggons were made the 25th March 1682 and by speciall Command of the donatrix are to Remain with this our English Church for Ever.' Total height, 10 in., height of the bodies, 9 in., diameter of the mouths, $4\frac{1}{8}$ in., and of the bases, $5\frac{7}{8}$ in. Marks : (1) The Hague mark ; (2) lion rampant crowned ; (3) H, in a plain shield, with crown above ; (4) WH. with a trefoil below, in a shaped shield.

The large bread dish (fig. 7), dating from about 1690, is plain, with a shallow depression and a wide flat rim. The donor's arms are engraved in the centre with a foliated scroll mantling : Quarterly 1 and 4, three stars ; 2, three feathers ; 3, a lion rampant, holding an ear of corn. *Crest*—a demi-lion holding a branch. A circle, containing the following inscription, surrounds the arms : 'Studio et opera Iohannis Vander Heijden De Goüda Iuris Consulti.' Diameter, 14 in. Marks : (1) the Hague mark ; (2) lion rampant crowned ; (3) L, in a shield, crowned ; (4) two indistinct initials.

The pair of plain dishes used as patens (fig. 6) are similar to the large dish, but smaller, being $12\frac{5}{8}$ in. in diameter. The arms of the donor are engraved in the centre, surrounded by this

[5] The donor of the chalice with its paten-cover and the flagon was James Brydges, eighth Lord Chandos of Sudeley, born 1642, succeeded his father as third baronet 1651-2, was ambassador to Constantinople 1680-1 to 1685, married Elizabeth, d. and coheir of Sir Henry Bernard, of London, Turkey merchant ; he died 16th October, 1714.

[6] Their rescue from alienation is entirely due to Mr. A. F. G. Leveson Gower, formerly secretary at the British Legation at The Hague.



6. BEAKERS AND PATENS FORMERLY IN THE ENGLISH CHURCH AT THE HAGUE



7. FLAGONS AND BREAD-DISH FORMERLY IN THE ENGLISH CHURCH AT THE HAGUE



PORTRAIT OF JACQUELINE DE BOURGOGNE.
BY MABUSE. IN THE NATIONAL GALLERY

inscription : 'A legacy of Jacob Havius Advt. in his lijftetime Elder of this Congregation.' It has the same marks as the above dish.

This list of plate is completed by two small plain circular plates, diameter $7\frac{1}{2}$ in., and two smaller ones, diameter $4\frac{1}{4}$ in. All these were made at The Hague in the eighteenth century.

Interesting old silver vessels exist in other English and Scotch churches in Holland, but as these have not been seen personally by the writer they are excluded from this article. As the need for separate services in the English language became unnecessary owing to the merging by marriage of the British settlers with the Dutch, much of the old plate began to disappear, as did that of the once numerous foreign Protestant churches in England.[7] A notable instance is the fine set of four early seventeenth-century beakers from the Scotch church at Kampveer,[8] which were bought some years ago in a shop in the Strand by Earl Egerton of Tatton, who presented them to Manchester Cathedral.

[7] E. Alfred Jones's 'Old Silver Sacramental Vessels of Foreign Protestant Churches in England,' 1908.

[8] For an illustration and an account of these see A. J. S. Brook's article in the 'Proceedings of the Society of Antiquaries of Scotland,' Vol. i, third series, 1890-9, pp. 166-173.

NOTES ON VARIOUS WORKS OF ART

TWO RECENT ADDITIONS TO THE NATIONAL GALLERY

Two new pictures have been added to the Van Eyck Room at the National Gallery, and they take their places worthily on what is perhaps the finest wall of the whole collection. No. 2211 is by Mabuse—to give him his old pleasant and familiar name; it is said to be a portrait of Jacqueline de Bourgogne, and was exhibited under that title at the Toison d'Or Exhibition at Bruges last summer, where the clear colour of the costume and background shone out like a flower in the dark modern-mediaeval palace, amidst gay banners and glints of fine armour that seemed to be worn by men-at-arms passing in and out amongst the black-cloaked spectators. Mabuse was the last of the perfect prophets of patience who preached the perfection of the Van Eycks. To-day they are our delight and refreshment; they tell of ages when men worked quietly at what they could do best day after day in the gabled workshops of the old Netherland towns, completing a finger or a pearl as well as they could, and spending the quiet afternoon on the sunny bench of a neighbouring tavern, or playing skittles with a fellow-artist, occasionally in the evening gathering at their guildhall, to be escorted home, perhaps rather roisteringly, by their apprentices carrying torches. This peaceful routine was broken, unfortunately, now and then by the horrid presence of foreign mercenaries, who killed everybody who could not run away fast enough, and gave local colour to many a picture of the Massacre of the Innocents. Mabuse, however, somewhat of a courtier, followed his patron over Europe to Italy, and, filled with the glamour of the Italian Renaissance, became false to his native art. The painters of his period and after lost the perfection of their forebears and ran to wriggles, devils and other exaggerations. In his own later works Mabuse introduced elaborate backgrounds of badly designed architecture that could only be carried out in ugly cast iron work, instead of his old gothic stone possibilities, and nude figures that were nothing but ugly diagrams of anatomical monstrosities. Only in portraiture his old cunning remained, and he added to it a fine 'sfumato' borrowed from Leonardo. The personages look like the solitary donors of some altar-piece taken from a Holy Conversation, the saints all departed to heaven. Our new picture seems to have been painted after the master's return from Italy, when he was working for Philip of Burgundy, at Middleburg or Mechlin, about the year 1515. The picture represents a young lady of rank, richly dressed and wearing a superabundance of pearls : her persimmon-red velvet bodice is edged with them, her white satin sleeves elaborately braided with an interlaced pattern of silver blue are studded with them, her bonnet-shaped cap matching the sleeves has pearls on the pattern; round the white band which is tied under the chin there are two rows of large pearls beautifully gradated into the shadow, there are fine pearls on the rich gold chain round her neck, with a pyramidal sapphire in the centre. A large jewel of seven sapphires with a large pendant pearl supported by a thin gold chain is pinned to the front of her bodice. The face is very softly modelled with Leonardo-like gradations of grey. The lady has a fair fine skin, very fine soft and wavy golden-brown hair and round dark hazel eyes. Her mouth is curious, the trick of her under-lip is like Charles V—a very Hapsburg mouth,[1] reminding one of Suckling's rather painful simile :

'Her lips were red; and one was thin
Compar'd to that was next her chin
(Some bee had stung it newly),'

How pleasant it would be if this lady should turn out to be, as Mr. J. P. Heseltine cleverly surmises, the sister of Charles who married Christian of Denmark and who was the mother of Princess Christina whose picture by Holbein queens it so gloriously in the German room—long may she reign.

Our Mabuse lady holds a hollow planetary sphere

[1] From Miss A. Edith Hewett's notes on the two portraits of Eleonora of Spain in the February number, p. 309, it seems that this feature was Burgundian.

in her left hand and points to the letters on the widest band. Possibly by this the time of her birth may be indicated, and so indirectly we may find out who she is. Whoever she is, here she stands against a translucent grass green background framed in a wooden moulding harmonizing with the frame. The painting of the pearls in this picture is peculiar; they each have accurate pearly grey reflections and little round high lights of solid impasto surrounded by a region of wonderful blue moonlight that is very characteristic. The picture is on oak 1 foot 2 inches high by 11 inches wide.

No. 2163 is not so important as, but it is very similar to, No. 2211. It is a half-length portrait of a young lady as Saint Mary Magdalen, probably her name-saint. She wears a handsome gold-brocaded dress, edged at the neck and wrists with fur and laced over a cherry-red bodice. Attached to the lacing is a fine jewel consisting of three sapphires, two red stones and a large pear-shaped pearl pendant. This beautifully painted pearl is more solid than the pearls in No. 2211, but it has the same extended region of blue moonlight round the high light. On her forehead is another jewel, a dark sapphire surrounded by eight pearls held in its place by a black velvet ribbon; a similar ribbon supports another jewel, like a locket, round her neck. She wears a single-stone ruby ring on the second joint of the third finger of her left hand. This hand supports a gold repoussé vase on which may be seen a figure of Mercury with his winged hat and staff and two beasts below. On the cover is a sea-maid carrying a cupid on her shoulders. This cover is held in place by the right hand, which has a single-stone ring, a sapphire, on the second joint of the first finger. The saint has a thin gold halo, which came to light when the picture was cleaned, and fine auburn hair hanging down her back. She has a delicate nose, and her mouth is partly open, showing her lower teeth, which gives her an anxious expression. The lids of her beautiful dark grey eyes are curiously lifted over the pupils, her complexion is very pale. She is seen against a dark blue background. The flesh painting is more transparent than the flesh painting of the early works of Mabuse, but the dress and details are very like the work in that master's great picture at Naworth, the *Adoration of the Magi*; Lord Carlisle, the happy owner of that masterpiece, is persuaded that this little work is by the same hand, and he ought to know. This masterpiece, the *Adoration of the Magi*, closes the great period of early Netherlandish art with a glorious flourish of triumph, as the *Adoration of the Lamb* at Ghent opens it with the finest master-work the school ever produced. No. 2163 is on oak 8½ in. high by 6 in. wide, and has an arched top.

CHARLES HOLROYD.

ST. JOHN THE BAPTIST, BY CESARE DA SESTO.

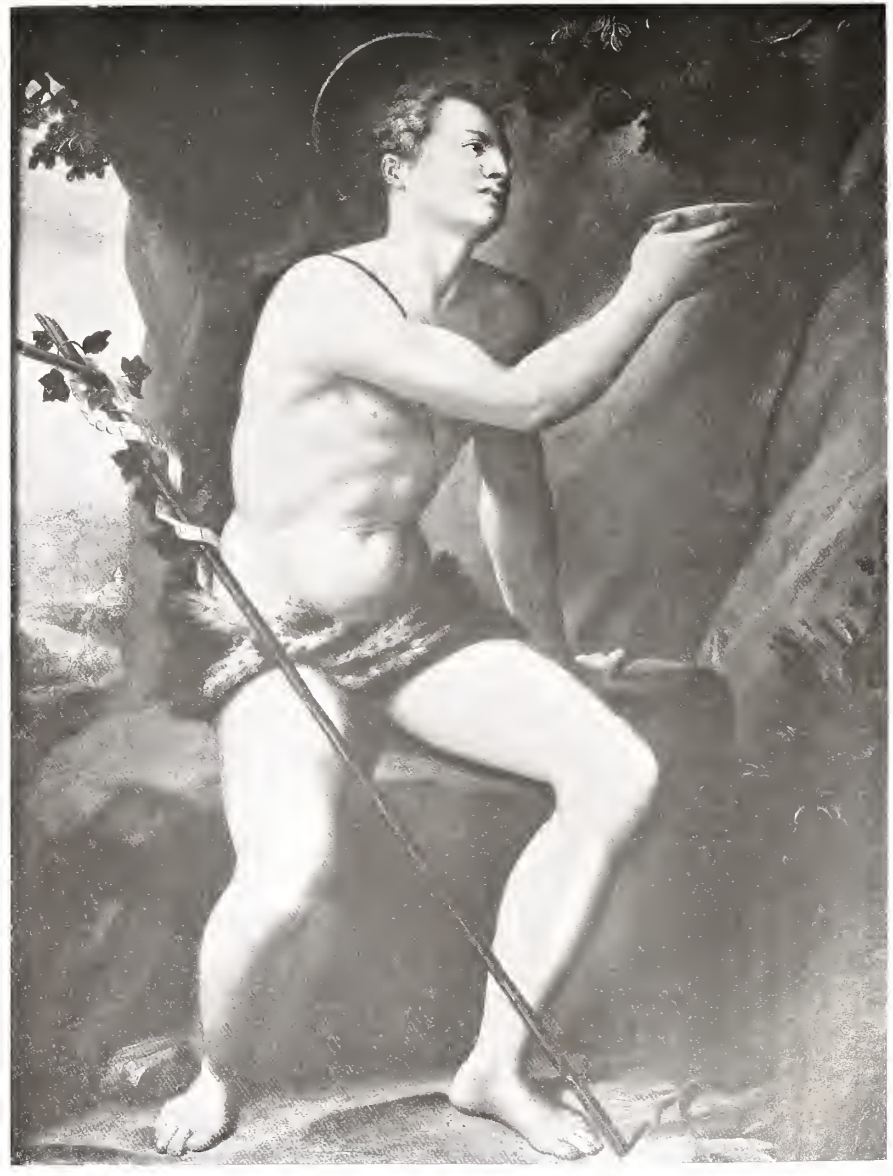
I HAVE had the good fortune to discover a *St. John in the Wilderness*, which I confidently attribute to the Leonardesque painter, Cesare da Sesto. The reproduction which accompanies this note relieves me of the obligation to give a detailed description of this panel, which measures 24 in. in height by 15 inches in width (sight measure), and is, all things considered, in a very remarkable state of preservation. The Milanese painter has here illustrated the passage to be found with but slight variation in the Gospels of St. Matthew and St. Mark: 'And John was clothed with camel's hair, and with a girdle of a skin about his loins; and he did eat locusts and wild honey.'

The Precursor is represented not as the haggard, fiercely earnest preacher, fevered with ecstatic passion, but as the magnificent athlete in the freshest bloom of manhood. Cesare has evidently been concerned less to represent the saint in the rest and solitude of the wilderness than to show his hand in the drawing and modelling of the nude, to give what the Germans call an *Aktstudie*, a study of the human body in its perfection. The landscape is of rare originality and beauty, with an exquisiteness of finish that has in it nothing mechanical. It is, indeed, this freshness and imaginative power in landscape art, of which not a few of Cesare's works afford evidence, that makes it additionally difficult to understand why—as is asserted by Vasari and Lomazzo, with especial reference to the great *Baptism of Christ* in the collection of Duke Scotti at Milan—he should have accepted the collaboration, as a landscapist, of Bernazzano. The lighting of the youthful figure, as it appears, somewhat too far forward in the picture, in the dark yet half-luminous shade of the cave, is carefully considered and very skilful. The lovely peep of mountain and dale, melting into blue distance, that we get through the mouth of the cave is perhaps more Alpine than true Italian in character; but the cave itself, with its edges clothed with boldly jutting, leafy undergrowth, is, to my thinking, of a more Southern type than the rest.

Very characteristic of Cesare is the treatment of the branches, sharply relieved against the sky, and of the leaves themselves with their precise outline and somewhat rigid *découpé* effect. Note in particular the large shallow bowl into which the young prophet, radiant and impassive, is gathering honey from the overhanging branches. This is precisely similar to the bowl with which St. John—there an older, graver, and more hieratic personage—is baptizing Christ in the Scotti *Baptism* above mentioned. It closely resembles also the upper portion of the dish with the severed head of St. John the Baptist in Mr. George Salting's *Salome and the Executioner*, of which



PORTRAIT OF A LADY AS ST. MARY MAGDALEN.
ANTWERP SCHOOL. IN THE NATIONAL GALLERY



ST. JOHN THE BAPTIST. BY CESARE DA SESTO.
IN THE COLLECTION OF MR. CLAUDE PHILLIPS

another probably original example, less fine in quality, exists in the Imperial Gallery at Vienna. Among the many points absolutely characteristic of our master are the drawing of the mouth and peculiar setting of the eye, the painting of the orange-coloured, crisply waving hair, the olive colour of the polished flesh, the drawing of the arms and extremities, the careful, almost metallic finish of the modelling, the polished surface of the whole. As regards these and other morphological details, comparison may usefully be made with the somewhat later *St. Jerome in Penitence*, by Cesare, which has quite recently been added to the Brera Gallery. A point of extreme importance must here be emphasized. The Milanese painter in the modelling of his St. John—in my picture no ascetic enthusiast, as I have already pointed out, but a youthful Hercules—has obviously been much influenced by the Torso of the Belvedere, which famous antique was, as I need hardly recall, brought to light in Rome during the pontificate of Julius II. Cesare could hardly have seen in Milan a drawing or study of the precious fragment discovered so few years previously; so that we have here fresh evidence that he was in Rome at the moment of Raphael's predominance there, and diligently studied the antique, as well as the masterpieces of the Urbinate and his school. The position of the Torso—a youthful Hercules reposing—is somewhat different from that of the *St. John*, but the imitation of the anatomy, especially in the rendering of the thorax and the belly, and generally in the sculptural modelling, is too striking to be accidental. The lower limbs, in moulding which the master has trusted more to himself and his living model, have much less grandeur than the upper part, less muscular grip too than the mighty thighs of the Torso. Cesare was a great draughtsman in the manner of Leonardo, as we may gather from his studies in the Accademia of Venice, the Albertina of Vienna, and elsewhere; and this is just the picture that would in all probability have been preceded by more than one study, both from the antique and the living nude. Signor Malaguzzi Valeri in his very interesting article, 'Cesare da Sesto e un nuovo acquisto della Pinacotheca di Brera,' published in the 'Rassegna dell' Arte' for February last, has shown that several among the red-chalk drawings by Cesare in the Accademia were done for the *St. Jerome in Penitence* newly placed in the Brera, a painting for which in the ordinary course of things less preparation would surely be required than for the *St. John the Baptist* here reproduced. At present, however, I know of no drawings that would apply to my picture. It is possible that the publication of this, as I believe, unknown work, may draw some such from their hiding-place in the portfolios.

This is not exactly the occasion for a sustained analysis of Cesare da Sesto's *œuvre* or an inquiry into his exact place in Milanese art; and, indeed, space is lacking for any such attempt, even if I were that way inclined. I may state, however, that to my thinking the eminent critics who have dealt with the subject have somewhat overstated the case in noting Cesare's passage from the Leonardesque to the Raphaelesque. No doubt he was an eclectic; no doubt he earnestly strove, as the influence of the departed Leonardo naturally weakened somewhat in Milan, to become a satellite of the central sun of Rome, and to shake off what he may possibly have come to look upon as provincialism of style. Yet he was, and in essentials remained to the end of his career, a Milanese Leonardesque. Take for instance the *Madonna of the Bas-Relief* formerly in the collection of Lord Monson, and now (as I learn from Signor Malaguzzi Valeri's article) in that of Earl Carysfort. This is to my thinking still markedly Leonardesque, not less in technique than in execution; and we find a strong reminiscence of this picture—an absolute repetition, indeed, of certain figures—in the great *Adoration of the Magi* of the Naples Gallery, which is reckoned, not without reason, one of the latest and most Raphaelesque of all Cesare's works. Strive as this Milanese may, and does, in this his most extensive work, for the gravity, the dramatic intensity of the Roman style, his suavity and mannered grace, his calm in storm, his sweetness in lieu of stress, are Leonardesque (though emphatically not Leonardo's) to the core. The *Madonna and Child, with Saints*, of the Hermitage at St. Petersburg, which Signor Malaguzzi Valeri proves to be essentially different from Lord Carysfort's *Madonna of the Bas-Relief*, bears much the same relation to the great altar-piece, *The Virgin and Child enthroned between St. John the Baptist and St. George* (in the collection of Sir Frederick Cook), as the *Madonna of the Bâs-Relief* does to the Naples altar-piece. And in Sir Frederick Cook's picture, late though it is, we may trace Milanese and even Venetian elements, as well as Raphaelesque. Morelli has placed the *Madonna of the Bas-Relief* in the Roman period, and at least as late as 1520, chiefly on the evidence of the fragment of a classical relief in the left corner, from which the picture has obtained its distinctive title. But surely this evidence is very unsubstantial, if we weigh it against the eminently Leonardesque character of the work as a whole. It should be borne in mind that the classical bas-relief is by no means peculiar to, or even frequent in, Raphaelesque art. We more readily find examples, indeed, in the art of Venice: as, for instance, in the early *Blood of the Redeemer* by Giovanni Bellini, in the National Gallery; in the *Baffo*, Bishop of Paphos, of the youthful Titian now

at Antwerp ; and in the great picture to which the erroneous title *Sacred and Profane Love* will ever cling, argue as we may. Cesare da Sesto is, indeed, if I may be allowed to press my point a little farther still, in the earlier and more spontaneous manifestations of his art the most Milanese of all the Milanese Leonardesques, excepting, perhaps, the monotonous, the entirely subjective and undramatic Gianpetrino. Andrea da Solario preserves to the end something of the fire and passion of the Venetian school, in which, as we must assume, he was trained. Ambrogio de Predis has a stronger sense of character, though far less finesse, and less sustained accomplishment than Cesare ; and he is, moreover, in closer sympathy with the true Leonardo. Luini, who really belongs in origin to the Foppa-Borgognone group, although his art is, a little later on, wholly overshadowed and transformed by the influence of Leonardo's works, has no doubt the Milanese suavity, even to excess ; but he has it in his own subtly sweet and winning fashion—with a certain noble serenity, as well as winning grace, that is peculiarly his. Cesare da Sesto is wholly self-centred, wholly taken up with studied elegance of rhythm, with exquisiteness of finish, with outward perfection. He is strangely, sometimes almost repellently, cold in his Milanese suavity that so imperfectly reproduces the disquieting watchfulness, the impenetrable mystery, of the supreme master. And yet, wholly self-centred, self-contemplative as he is, we must account him one of the most accomplished technicians, one of the most remarkable artists, among those who stand for the Leonardesque phase of Milanese art.

It is, perhaps, in his landscape backgrounds, so delicate and so fanciful, that he shows the nearest approach to absolute originality.

CLAUDE PHILLIPS.

THE 'PORTRAIT OF A POET' IN THE NATIONAL GALLERY

IN the life of Ariosto prefixed to Sir John Harington's English version of the 'Orlando Furioso,' published in 1591, a curiously detailed description of the poet's appearance is given. As Harington was not born until 1561, this description, if from his own pen, must either be second-hand or taken from a picture. Let me quote it : 'Ariosto,' says Sir John, 'was tall of person, of complexion melancholie, given to much studie and musing . . . he was of colour like an olive, somewhat tawnie in his face, but fayre skinned otherwise, his haire was blacke but he quicklie grew bald, his forehead was large his eyebrowes thin, his eye a little hollow but very full of life, and very blacke, his nose was large and hooked, his teeth passing even and white, his cheekes but leane, his beard very thin, his neck well proportioned, his shoulders square and well made, but somewhat stooping. . . . His counterfait was taken by Tytiano that excellent drawer as well to the life that a man would thinke yet it were alive. He was honoured with the Lawrell, etc.' This description fits, with an accuracy which surely cannot be accidental, the much-debated portrait of a poet in the National Gallery (No. 636), which was catalogued so long as 'Ariosto, by Titian,' which then, for a season, became, officially, 'A Poet, by Palma,' and is now 'A Poet, by Titian.' Harington's authorities for the life of Ariosto are given by himself as 'Gierolamo Porro of Padoa, Gierolamo Garofalo of Ferrara, and Simon Fornari of Rheggio.' Can one of these gentlemen, on being called on for a description, have refreshed his memory with the help of our portrait 'by Tytiano, that excellent drawer,' which answers so completely to his catalogue of Ariosto's features ?

WALTER ARMSTRONG.

REMBRANDT AND ELSHEIMER[1]

IN THE BURLINGTON MAGAZINE for November, 1907, Dr. N. Restorff drew attention to a hitherto unnoticed connexion between Rembrandt and Elsheimer, suggesting that the former's *Rape of Proserpine* in the Kaiser Friedrich Museum at Berlin is inspired, as regards the *motif* of the action and the draperies, by the so-called *Contento*, ascribed to Elsheimer, in the Alte Pinakothek at Munich. Dr. Restorff does not, it is true, omit to mention that Elsheimer's authorship of this picture is doubted by some critics, who consider it merely a copy made by Nikolaus Knüpfer of the lost original. But his conclusion might almost give the impression that he does not agree with them, and that he considers the Munich picture to be an Elsheimer, or at least—by his 'perhaps'—grants that this is *possible*. This possibility, however, no longer exists, since Friedrich Schlie, in his work on Nikolaus Knüpfer,[2] has proved that the Munich *Contento* cannot be from the hand of Elsheimer.

Schlie believed himself also to have conclusively proved that it was a work by Knüpfer—in fact, the first draft of his masterpiece of 1652, now in the Grand Ducal Museum at Schwerin, and not an exact copy of a supposed lost original, but a fundamentally independent development of the still extant painting by Elsheimer in the Basle Museum (which Dr. W. Bode also considers authentic). These conclusions, however, did not remain undisputed. Thus Dr. Hofstede de Groot was the first to declare himself against Knüpfer as the painter of the Munich *Contento*, without wishing to support its attribution to Elsheimer himself.

Secondly, Heinrich Weizsäcker,[3] who agrees with

[1] Translated by L. I. Armstrong.

[2] Friedrich Schlie. 'Über Nikolaus Knüpfer und einige seiner Gemälde, besonders über seine *Jagd nach dem Glück* (sog. *Contento*) in München und Schwerin. Zugleich ein Beitrag zur Elsheimer-Frage.' Schwerin, 1896. Schlie gives here for the first time a very acceptable interpretation of this generally misunderstood picture.

[3] 'Repertorium für Kunstwissenschaft,' Band xxi, p. 186.

Schlie in the question of the attribution of the Munich *Contento* to Knüpfer, disputes Elsheimer's authorship of the Basle picture. He endeavours to establish the close connexion of the Munich *Contento* with the supposed lost picture by Elsheimer, which Sandrart saw in the Cabinet Du Fay at Frankfort-on-Main and described in his 'Teutsche Academie.' The arguments he puts forward—especially the fact that two more almost identical replicas [4] must go back to the same lost original by Elsheimer—make it fairly probable that the Munich picture may really be regarded as a *copy*, and that, therefore, the possibility of Rembrandt's having been influenced by Elsheimer's *original* picture may be considered. This is, however, not finally proved, for Schlie's hypothesis that the Munich *Contento* is an independent working-up of the Basle picture, and that this is by Elsheimer, may some day be confirmed. But as long as it is not quite certain whether the motive of the drapery in the other lost Elsheimer picture of *Contento* was the same as that in the replica at Munich, painted, according to Schlie and Weizsäcker, by Knüpfer, it is necessary to speak with a certain reserve of any influencing of Rembrandt. If the draperies differed, we could assume that Knüpfer was influenced by Rembrandt's *Rape of Proserpine*, an influence which his other works do not contradict. Another artist, too, who belonged both to the Elsheimer circle (Lastman, Pynas, etc.) and afterwards to that of Rembrandt, Claes Moeyaert, painted in 1644 a *Rape of Proserpine*, which, though an artificial work, was closely connected with Rembrandt's picture. It was sold in 1892 at the Bürger-Thoré auction for 110 francs.

Since the Rembrandt-Elsheimer discussion has been opened, perhaps I may be permitted one more reference to it.

Dr. Bode very rightly claims that Rembrandt's picture, *Jupiter with Philemon and Baucis*, in the collection of the late Mr. C. T. Yerkes, of New York, was inspired by the example of the same subject painted by Elsheimer, in the Dresden Gallery. In this case, indeed, we are fairly safe in supposing that Rembrandt knew the original itself, as this is mentioned in the papers left by his friend, Jan van de Capelle.[5] It is true that the reversed arrangement might make one doubtful, and seem to indicate the probability that Goudt's engraving, dated 1612, was the 'model.' However, both the original and the engraving after it were probably known to Rembrandt, for another work by Rembrandt seems to me to be connected with that of Elsheimer. In Dr. Bode's possession there is a pen-and-ink drawing by Rembrandt for his first version of *Christ and the Disciples at Emmaus* (reproduced in the 'Leidsche Jaarboekje,' 1906), which represents the figure of Christ in profile corresponding to that of Jupiter in Elsheimer's Dresden picture, also in shadow against a light background. The relation between the two, in spite of the change of theme, seems to me to proceed not only from this study, but still more plainly from the completed painting, the small, effective picture in the collection of Madame André-Jacquemart at Paris, since several details in this picture indicate the connexion, and the figure in the background with the second source of light appears also in Elsheimer's picture. This picture, amongst the best, if not the best, of Rembrandt's quite early works, is, strangely enough, also in reverse, both of his own sketch and of Elsheimer's original. Probably this is but another sign of the regal manner in which Rembrandt took his own course, even when utilizing another artist's conception. KURT FREISE.

[4] One, preserved only as an engraving in reverse, was in the Cabinet Poullain at Paris. The other is that painted in water colours by Elsheimer's pupil, J. König, in 1617 (signed and dated), in the miniature collection of the Kgl. Residenz at Munich.

[5] Cf. 'Oud Holland,' 1892, p. 33, and W. R. Valentiner's 'Rembrandt and his Circle,' p. 97.

ENGLISH SILVERSMITHS IN ST. PETERSBURG IN THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

THE recent researches [1] in the archives at St. Petersburg of Baron A. F. de Foelkersam, the able and courteous curator of the annexe to the Winter Palace known as 'Peter the Great's Gallery,' have brought to light the names of several English silversmiths who migrated to the new Russian capital in the eighteenth century. As the Baron's contributions on the subject are published in the Russian language, it will doubtless be of interest and value to many readers of THE BURLINGTON MAGAZINE if I give the results in English.

The removal of the capital from Moscow to the banks of the Neva appears to have attracted artificers of all kinds from various parts of Europe. In the silversmith's art alone, a large number of names of craftsmen from Sweden, Germany, Austria and other places are recorded in the books of the guild founded specially for the foreigners; the native Russian silversmiths had a guild with regulations of their own.

The following is a list of the names of the English silversmiths, with a few other details :—

Samuel Gibbs, described as an 'Englishman,' son of an English widow who married Lieutenant John Eberhardt Hartmann, an officer in the Russian army. His step-father apprenticed him for five years to a German silversmith, named G. Jasper, who had settled in St. Petersburg. Samuel Gibbs became a master-goldsmith in 1727.

Robert Hogg, 'from London,' entered his name 14th November, 1776.

William Donarth, born in London, became master-goldsmith 18th January, 1786. He would seem to have had a flourishing business if we may

[1] Published in 'Starye Gody,' 1907.

judge from the number of boys—five—apprenticed to him. His widow continued the business after his death in 1805.

It must not be assumed that the above exhausts the list of English silversmiths; other names, suspiciously English in origin, also occur, but in a Russianized form. These are omitted here because the nationality is not given in the records.

Unfortunately no examples of their productions have so far been discovered; but perhaps the publication of Baron Foelkersam's list will be the means of discovering specimens.

These English silversmiths did not, apparently, practise their craft in England before migrating to Russia, as did one or two of the silversmith-emigrants to America. The explanation probably is that they started out upon the termination of their apprenticeship in London.

In making notes a few weeks ago for my volume on the old English silver in the possession of the Czar of Russia I came across a small gold watch set with large and valuable diamonds, in the magnificent Imperial collection of which I am publishing a separate book. It is named inside 'Robert Hynam.' According to Britten's 'Old Clocks and Watches' this watchmaker is described as 'horloger de la Cour, St. Petersburg,' where he settled. He was on the Livery of the Joiners' Company in 1776, when his address was given as 'Russia.' The number of English clocks of the eighteenth century not only in Russian palaces but also in churches and monasteries is certainly remarkable.

E. ALFRED JONES.

TEYLER'S SECOND SOCIETY OF HAARLEM, 1908

THE directors of the Teyler Foundation and the members of Teyler's Second Society have arranged to propose the following subjects to those entering for the prize they offer: The completest possible catalogue of the pictures existing in the churches and religious institutions of the Northern Netherlands previous to the year 1566; and in the second place a *catalogue raisonné* of the pictures of the Northern Netherlands and neighbourhood painted before the year 1566 which still exist.

Since attention has been given to the pre-Reformation pictures painted in the Netherlands, it has become clear that a large number of them originate from the northern part of that district. Ancient writers such as Van Mander mention but few painters of that time, and can point to very few works. The study of archives and art literature has much increased the list of names, and, what is more important, of the pictures produced. The work of Albert van Ouwater and Geertgen Tot Sint Jans at Haarlem, of Cornelis Engelbrechsten and Lucas van Leyden at Leyden, of Jacob Cornelisz and Pieter Aertsz at Amsterdam, of Jan van Scorel at Utrecht, of Hieronymus Bosch at Bois-le-Duc, etc., can now be studied, thanks to the researches of our neighbours.

Thanks, too, to the results of these researches, the tradition that the iconoclasm of 1566 ruined all the works of art in the churches of the Northern Netherlands has been proved untrustworthy. But, with a view to full consideration of the field of inquiry, it is necessary first to point out as accurately as possible what pictures existed in the Northern Netherlands before the year 1566, and, secondly, to give a *catalogue raisonné* of the pictures of North Netherlandish origin which are still extant.

The first of these points can only be ascertained by a thorough examination of the archives of the churches and religious houses. Secondly, in compiling the *catalogue raisonné* the origin of the pictures enumerated must be traced as far back as possible, and the copies which are still extant must be indicated.

The prize for the best and most exhaustive answer is a gold medal from the society, of an intrinsic value of 400 gulden.

All answers must be sent in before the 1st April, 1910, and will be judged before the 1st May, 1911. They must be easily legible, and written in Dutch, French, English or German, in Latin characters, by another hand than that of the author.

No additions may be made to any answer after it has been sent in. No answer which is incomplete at the time of presentation will be considered.

The society reserves the right of ownership of all treatises sent in, together with the right of publishing the winning answers, with or without translation, in the society's 'Treatises,' but the authors may not publish their answers without the society's consent. The society also reserves the right to make any use it thinks fit of the unsuccessful answers, and to withhold or to mention the author's name; in the latter case, however, his permission will be obtained.

Authors of unsuccessful treatises will be supplied with copies thereof only at their own cost.

The answers must be sent in anonymously, signed only with a pseudonym, and accompanied by a sealed note bearing the same pseudonym, and containing the name and address of the author, to the Foundation House of Pieter Teyler van der Hulst at Haarlem.

THE illustration of *The Frosty Morning*, by J. M. W. Turner, which appeared in our March number, was reproduced by kind permission of Mr. Franz Hanfstaengl, of 16 Pall Mall East, S.W., and the illustration of the *Interior at Petworth*, in the same number, by kind permission of Messrs. W. A. Mansell and Co., 405 Oxford Street, W., the plates in each case being made from copyright photographs.

ART BOOKS OF THE MONTH

ENGRAVING AND NUMISMATICS

EARLY WOODCUT INITIALS. Selected and annotated by Oscar Jennings, M.D. Methuen. 21s. net.

DR. JENNINGS has brought together a splendid collection of mediaeval and Renaissance initials, and the 170 pages of facsimiles, containing over 1,300 specimens from the presses of Germany, Italy, France, Switzerland, Spain, the Netherlands and England, give a survey of the whole subject which could hardly, except in certain details, be bettered. Completeness in such a matter is hardly possible or desirable; either the editor must restrict himself to some definite group of presses and aim at the exhaustiveness dear only to specialists, or he must choose the best initials from all presses with an eye to their artistic merit, and delight the man of taste. This Dr. Jennings has achieved with eminent success; no book on initials hitherto produced has been so rich in beautiful things, and the author has wisely included, so far as possible, examples hitherto unpublished. The reproductions, moreover, are exceedingly good.

The late gothic printers achieved in this department of the decoration of books, as in others, results that no later generation has excelled; none of the sixteenth-century work in this book is so satisfactory to the eye as the early Ulm and Augsburg letters and the alphabets in red from missals printed by Sensenschmidt and Drach. The balance between the letter itself and the decoration is more perfect in such an initial as the B of Richel (Basle, p. 134) than it could ever be when the letter came, as with Holbein, to be laid on the top of a little picture which would be complete without it. Beautiful specimens are given of the late fifteenth-century alphabets of Venice, forerunners of that Augsburg Renaissance decoration in which Weiditz bears the palm, and a Spanish alphabet (p. 255) is of special technical interest as a capital example of the *manière criblée* applied to such a purpose.

Every student of a special period will probably miss in such a volume something that he would expect to find there, and be rewarded by the discovery of something new. A few remarks on the German sixteenth-century work by known artists, absent or present, may be of interest to certain readers. Holbein's initials produced in England are not even mentioned in the text. From the list of German alphabet designers on p. 20 the names of Dürer, Burgkmair, Schäufelein should be deleted; Cranach's claim to a place is doubtful; Springinklee, Schön, Traut, Hopfer, Breu, Lemberger should be inserted. Specimens of Springinklee's initials in the Eichstädt missal (Hölzel, 1517) would have been welcome if they could be found uncoloured; Schön designed a fine alphabet for Petreius, which we miss. Dr. Jennings, as a bibliographer, can perhaps hardly be expected to have read the special literature on such minor artists as Breu and Traut, specimens of whose work, fully described, he has given unwittingly on p. 123 (not from a Constance missal, but from the Regensburg and Constance breviaries) and p. 132. When people write 'Burgkmair' in this connexion they mean 'Weiditz.' Dürer designed no alphabet except the plain ones in his book on proportion. The alphabet published under his name (p. 168) is a copy by Anton von Worms from the finer original by Weiditz reproduced in this magazine in February. Anton von Worms is represented by better, more original work in the large letters on p. 166, and smaller ones (p. 167). The preposition 'by' is used, by the way, with provoking ambiguity for artists and printers alike in the brief, sometimes inaccurate, titles at the foot of the plates. Weiditz is not responsible for the last two letters on p. 125. The fine Hagenaw alphabet on pp. 264-268 is doubtless by the artist who signed the Crucifixion cut in the same missal with a monogram to be deciphered, probably, as G.Z. (Gabriel Zehender ?). The handsome alphabet designed for Apianus (pp. 274-5) is not, I am convinced, by Ostendorfer, to whom, since Weigel, it has been attributed; but by an artist more schooled in the manner of the 'Kleinmeister.' Several of its letters occur as early as 1533-34. The aged man with sphere and compass in the C is derived from 'Messahalah, De scientia orbis motus,' Nuremberg, 1504, a book which of late has enjoyed a certain notoriety in connexion with Dürer.

The four Strassburg letters on p. 159 from a 'Pogge' (why thus gallicize the name?) printed by Schott for Knoblouch, 1513, are of special interest as belonging to an alphabet by Hans Baldung unrecorded in the literature on that artist, and new to the reviewer. One letter from it, G (wanting here), is given without indication of its *provenance* in the text to Dr. G. von Térey's publication of Baldung's drawings. While recognizing in these initials the hand of Baldung, I was puzzled for a moment by reading Dr. Jennings's statement that one of them was used by Schürer in 1505; Baldung was then in his prentice days at Nuremberg—he became a citizen of Strassburg in 1509. Reference to Proctor (10179) revealed a serious inaccuracy in the new book: the date should be June, 1510, Schürer's earliest date being June, 1508. Full information about the alphabet, only six letters of which are known, may be wrested from Proctor's sternly reticent pages.

This is by no means the only error of Dr. Jennings. In addition to a frequent vagueness as to the source from which his initials are derived, due in part to their being reproduced from some collection of initials, not directly from the books, there is a deplorable laxity about his spelling of names and titles; 'Waechstein' for Wechtlin is a glaring instance. The statement about Dürer as an engraver (on wood), p. 20, is an extraordinary perversion of history. The book shows some signs of having been originally planned on a more

ambitious scale, and there may have been obstacles to its completion which should plead against a harsh judgment on what has actually been accomplished. C. D.

RIJKSPRENTENKABINET AMSTERDAM. Afbeeldingen naar belangrijke Prenten en Teekeningen, uitgegeven onder leiding van J. Ph. Van der Kellen Dzn. Amsterdam: W. Versluys. 12 parts. £3 3s.

THIS series of reproductions is intended to interest a wider public than that of special students of engraving in the treasures and rarities of the Print Room at Amsterdam. The editor proposes to adhere to no strict system, chronological or otherwise, in making his selection, but to give specimens of all kinds of work remarkable for artistic merit. The first part includes specimens of Mantegna, Baldung and Saftleven, a mezzotint portrait of the Princesse de Lamballe, St. Aubin's *Bal Paré*, and two drawings by De Gheyn. These are reproduced in collotype without reduction of scale. An introductory plate explains the processes of engraving to the uninitiated by illustrating engraved plates side by side with the impressions taken from them. The titles and explanatory notes are printed both in Dutch and French. The publication would be more likely to find a home in private libraries if its dimensions (nearly 23 by 18 inches) were somewhat smaller. C. D.

SEALS. By Walter de Gray Birch. Connoisseur's Library. 1907. Methuen and Co. 25s. net.

IT was natural that Dr. Birch should have been asked to write the volume on seals for the Connoisseur's Library, for he has probably examined and catalogued more impressions than any one in this country. Experience, however, is one thing; the art of imparting knowledge another—and of this art the author has not proved himself a master in the present work. It is not suggested that he has failed in an easy task, for the problem of presenting the history of seals in a form at once concise, scholarly and readable is admittedly one of extreme difficulty.

Voltaire once compared a certain history rich in disconnected facts to a diary, remarking that a journal is no more a history than a pile of bricks is a house. The volume before us lies open to a similar criticism: here is the material for a respectable building, but no structure. Most of the chapters are piles of facts composed by the method of simple enumeration; they impress the reader like a series of extracts from a catalogue compressed into the semblance of a continuous narrative. A reference to Dr. Birch's British Museum catalogues explains the resemblance, for although there is no literal reproduction the atmosphere of a catalogue is continually present. But what the connoisseur and the general reader alike require is not a register but a treatise, lucidly written and logically arranged, in which the various lines of development, artistic and historical, should be followed out in a manner at once interesting and scientific. Such a treatise should have a certain sculptural quality, giving the significant its due prominence and relegating the secondary to the background. The present volume lacks all relief: each detail has the salience of that which precedes and follows it. The reader is not told with sufficient clearness why the fine seals are to be admired, or by what processes of growth they attained their excellence. The statement that they are fine occurs in the alphabetic enumeration, the rest is left for the student's own discovery. The treatment of sigillography on its historical side is in the same manner incidental rather than consecutive. Heraldry and the lore of costume, which are so intimately connected with seals, receive a like short and inadequate measure. The proportion of space allotted to seals of different countries will also occasion some surprise, for although our English seals of the best period are among the finest ever produced, to dismiss all foreign examples in some fifty pages is to accord them less consideration than they deserve. Too little notice, again, has been given to matrices, a most important part of the subject. Any one unfamiliar with our museums would hardly gather from this work that large collections of matrices are still in existence.

These are the cardinal defects which seriously detract from the value of the book; compared with them, errors of detail are perhaps of secondary interest. But since accuracy in works of this kind is of fundamental importance, a few conspicuous errors may be noticed. The head on the seal of Bernard of Parma is a copy of the portrait of Frederick II from the gold coins of that emperor, but Dr. Birch describes it as an unconventional portrait of Our Lord, conceived after the style of a Roman emperor. Corone, the seal of whose bishop is illustrated on plate xxxvi, is not near Athens, but almost as far away as it could well be while remaining within the limits of Greece. Neither the intaglio with a wyvern nor that with the Agnus Dei, reproduced on plate iii, can accurately be described as ancient, in the sense of antique, gems. The mistakes in the first chapter, which is necessarily a compilation, should receive greater indulgence than those committed elsewhere, but some of them are too glaring to escape attention. There is a strange confusion between Sylla and Scylla; and of Greek gems of the fourth century it is said that their designs 'possess the stiff unnatural drawing which characterises that epoch.' After this, the statement, in another part of the book, that Diocletian lived in the fifth century ceases to surprise. There is more than one unnecessary error in the description of Egyptian and Babylonian signets. Engraved cylinders go back very much further than B.C. 2200; and the

use on p. 11 of the form Uzukh (Ur-ukh ?) instead of the modern version Ur-Engur, seems to show that Dr. Birch has relied for his information upon books which are now quite out of date.

It is an ungrateful task to dwell upon the faults of a book which contains a mass of useful information. Better digested, relieved of the more serious inaccuracies which disfigure it, the work might have attained a high level of excellence ; even as it is, it is by no means to be regarded as valueless. Though it fails to reach the standard set by the better volumes in the series to which it belongs, it will continue of service until the appearance of the exhaustive book for which we are still condemned to wait. The student already familar with the general history of seals will find here a great number of details assembled for the first time between two covers ; and if he uses ordinary caution, may consult the volume with profit and convenience.

As has been the case with all the numbers of this series, the publishers have done their best in the present instance : the book is well printed and well illustrated. It is a pity that these advantages should be partly neutralized by the absence of references from the text to the plates, a source of some annoyance to all but the rare class of leisured readers. D.

THE COINS AND MEDALS OF THE KNIGHTS OF MALTA. Arranged and described by Canon H. Calleja Schembri. London : Eyre and Spottiswoode. 42s. net.

THE admirable work of E. H. Furse, 'Mémoires Numismatiques de l'Ordre Souverain de Saint Jean de Jérusalem,' has, since its publication in 1885, been the chief authority on the coins and medals of the Knights of Rhodes and Malta. It is true that certain additions have been made to our knowledge of the series in the last two decades, and most of them are incorporated in Canon Schembri's book. It is doubtful, however, whether these additions are important enough to warrant the publication of a volume, nine-tenths or more of which are merely a repetition of information already to be found in Furse. We should not complain if the writer showed any particular competence for his task. But his qualification may be gauged by the fact that at the outset he misinterprets the legend on the gold sequins of Philip Villiers de l'Isle Adam, apparently not realizing that it is merely a blundered version of the legend on the ordinary Venetian sequin. It is improbable that this Grand Master exercised the right of striking coins at all in Malta, and the writer, who admits that there is nothing to prove where the coins were struck, would have done better to follow Furse in relegating them to Rhodes. The author's treatment of the medals cannot be called scholarly, his acquaintance with the literature of the subject being slight. We find an occasional reference to the work of Armand ; but, had he used it intelligently, he might have given the names of the artists of some medals which in his descriptions appear as anonymous, although they bear signatures. He might also have added one to his list of medals of Jean Parisot de la Vallette. The half-tone plates are none of them good, and some quite the worst we have seen—in curious contrast with the sumptuousness of the binding.

PAINTERS AND PAINTING

A CATALOGUE RAISONNÉ OF THE WORKS OF THE MOST EMINENT DUTCH PAINTERS OF THE SEVENTEENTH CENTURY. Based on the work of John Smith. By C. Hofstede de Groot (with the assistance of Dr. W. R. Valentiner). Translated and edited by Edward G. Hawke. Vol I. London : Macmillan. 25s. net.

THOUGH inclusion in Smith's catalogue has long been an advertisement in the auction-room, the distinction has lost force of recent years. John Smith was a wonderful man, and the book by which he immortalized himself a wonderful book. But he made no pretence either to completeness or accuracy, and it was thus inevitable that the advance of modern knowledge should make a revised edition essential. In the first place Smith is no infallible guide as to authenticity ; he was a very clever dealer indeed, but his critical judgments were of a more rough and ready kind than those which represent the accumulated labours of a generation of modern scholars. Fashion, too, has changed, and a selection which omitted Brouwer, Hals, Vermeer, and several others who are now recognized as among the most famous of Dutch masters could not be regarded as final.

For the revision of such a book no living authority could be more competent than Dr. de Groot, and the English translation is excellent and accurate. The artists dealt with in the first volume are Steen, Metsu, Dou, de Hooch, Carel Fabritius and Vermeer of Delft. The 250 pages devoted to Jan Steen alone represent a colossal amount of labour. We should not, perhaps, feel inclined to describe the exquisite *Lute Player* in the Wallace collection (150) as 'similar in style' to the *Terrace Scene* in the National Gallery (1421), for the former is among the most superb and translucent of Steen's works, while the latter, with all its grand design, is hard and opaque. Nor does Egbert Heemskerk deserve to be dismissed as 'a very indifferent artist.' He was narrow and exceedingly unequal, but his best works in jewel-like richness of colour and in painter-like handling deserve a far more generous recognition. The list of works by Metsu and de Hooch suggests the hope that a notice of the paintings of Ochterveldt, on occasion an admirable master, may some day be found possible. Carel Fabritius and Vermeer

of Delft raise problems that are more complicated than those of figures and measurements, and as regards both artists Dr. de Groot adopts a strictly conservative attitude. In the case of Fabritius caution was specially necessary, as the few works that are his beyond all possible question vary considerably in style, and the omission of one or two well-known pictures attributed to him in English collections is comprehensible in a book which has to exclude tentative attributions, but in the case of so rare a master a picture like the *Reading Man* in Sir Frederick Cook's collection at Richmond deserved at least a reference, even if in the editor's opinion the generally received attribution was untenable. In omitting *The Lesson* (National Gallery, No. 1699) from the work of Vermeer there was more apparent reason, for though the style and sentiment are exactly what we might expect from Vermeer in his youth, it is so wholly unlike the *Christ in the House of Mary and Martha,* with its strong reflection of the manner of Fabritius, which is actually Vermeer's earliest known painting, that hesitation becomes a duty. The price (£2,400) paid for our one indubitable Vermeer might have been mentioned, and the initials of the signature cannot correctly be described as 'intertwined.' The reference to 'pictures' by L. Boursse in the Wallace collection is surely incorrect? The only example known to us is No. 166; *Interior: Woman Cooking.*

No brief notice, however, can do justice to the wonderful amount of information compressed into the book, which will prove as indispensable to every serious student of Dutch pictures as it is to their owners and collectors.

DIE KUNST DES PORTRÄTS. By Wilhelm Waetzoldt. Leipzig: Hirt and Son. 1908. Paper, M. 12; bound, M. 14.50.

THE art of portrait-painting has from the earliest days, since the painter became an artist on his own account, exercised a growing fascination for the minds of both artist and spectator, and, it may be added, for the patron of art as well. This is easily intelligible, for where the artist has the advantage of a series of living models to work from, each presenting some different aspect to interest him and call out his ability, the spectator sees something which is akin to his own personality and therefore more easily apprehended by the untutored mind. When, however, the question arises, what is a good portrait?, there is a bewildering diversity of opinion, with which the average mind finds some difficulty in coping.

Should a portrait be an exact counterfeit, or an interpretation? Should it only please, or should it convey a lesson? Should it show the sitter in a conventional pose, or should it illustrate some momentary action or expression? Should the face or the costume predominate? Such are a few among the many questions which rise to the lips, and have to be answered by the portrait painter. Herr Waetzoldt has set himself the task of reviewing the history of portrait-painting from the earliest day to the present, from the rude efforts of primitive man and of children to Watts, Lenbach, Boecklin and Anders Zorn. It can be understood therefore that within the 450 pages of his book there is a great deal to read, and as the author's style is not easy, while the sentences are long, and many of the words small sentences in themselves, the reader requires some time and leisure for his task.

Herr Waetzoldt does not lay down any rules for the painting of portraits. He merely reviews the long list of portrait painters in different styles and different periods in order to illustrate the different phases of the art and the various problems arising therefrom which the painter is called upon to solve. The latter portion of the book is devoted to an interesting study of the self-portraits of artists. As a contribution to the history of *Kunst und Wissenchaft* the book has considerable value, and those who have patience to read sentences like the following will be rewarded for their pains. In his concluding words the author says:—'Von den prinzipiellen ästhetischen Problemen der Menschendarstellung zu den individuell-psychologischen des darstellenden Menschen ging der Weg unserer Betrachtung. Wir begannen mit der Kunst der bildnerischen Individualiserung und schlossen mit der malerischen Selbstoffenbarung der kunstlerischen Individualität. . . .'

One of the most satisfactory features of this interesting book is the high place given to the great portrait painters of the English school—to Hogarth, Reynolds, Gainsborough and Watts—and the respect shown not only for the paintings of this school but for the value of the written works of Jonathan Richardson and Sir Joshua Reynolds as a source of inspiration to the artist. L. C.

LA PEINTURE ANGLAISE DE SES ORIGINES À NOS JOURS. Par Armand Dayot. Avec 25 héliogravures et 282 illustrations dans le texte. Paris: Lucien Laveur. 50 francs.

THIS large and profusely illustrated book is one of the many signs of the interest which the continent is now taking in British art. M. Dayot brings to his task uncommon assiduity and enthusiasm as well as the practical experience of all kinds of painting which an Inspector-General of the Fine Arts in France is bound to possess. The field covered by his book, moreover, is as wide as, and, so far as living painters are concerned, even wider than, that occupied by the vast work of Muther; and the pictures selected for illustrations are less hackneyed. Here and there, indeed, we notice mistakes in attribution, notably in the case of Constable. But for the most part the scope and

appearance of the book are all that could be desired in an introductory study of the subject.

When we come to details the verdict cannot be quite so satisfactory. In the first place the proofs ought to have been read by an Englishman, since misprints in names and dates are distressingly common, and some of them will baffle even those whose acquaintance with the subject is more than elementary. Nor are the blunders confined to names and dates. The list of Ruskin's principal works omits all mention of 'Modern Painters,' 'The Stones of Venice' and 'Seven Lamps of Architecture'; J. F. Lewis is mentioned with John Linnell as a painter of stormy landscapes; while the list of Preraphaelites who imitated Madox Brown in the painting of detail includes the names of Burne Jones, Stanhope, W. Fisk (*sic*) and Strudwick. To call old James Ward a painter 'd'un métier sec et pénible' does not suggest any very definite memory of that artist's fluid and forcible brushwork, and many other instances of similar inaccuracy might be enumerated. The fact is, M. Dayot has tried to assimilate rapidly a subject which even in England has proved too much for any single writer, and he has added to his difficulties by sweeping both small and great into his net, and dealing with water colour and caricature as well as with oil painting. We cannot always in consequence see the wood for the trees. It would have been wiser to concentrate attention upon the chief figures and the cardinal movements in English painting, and leave the minor men alone. Even in England they have already become negligible quantities, and it is unlikely that they will ever be more than that elsewhere. In a field so limited it would be possible to obtain good authority for the essential facts, and to do critical justice to the artists selected. The present work, in spite of its comprehensiveness, its enthusiasm and the admirable way in which it is produced, cannot be called trustworthy in either of these respects.

C. J. H.

SIR HENRY RAEBURN. By R. S. Clouston. London: Newnes. 3s. 6d. net.

SIR THOMAS LAWRENCE. By R. S. Clouston. London: Newnes. 3s. 6d. net.

THE short biographies prefixed to the collections of pictures which are the feature of Messrs. Newnes's series are well adapted to their purpose, and preserve a just balance between biography and criticism. In the Lawrence volume the portrait called *Miss Pheleps* (*sic*), on p. 16, has surely been inserted in error. Neither costume nor painting shows a trace of Lawrence. The portrait of a lady on p. 22 also does not look like Lawrence, though it is evidently a very good picture, not unworthy of Watts in his early days.

VELASQUEZ. By R. A. M. Stevenson. London: Bell. 3s. 6d. net. PERUGINO. By G. C. Williamson, Litt.D. London: Bell. 3s. 6d. net. PIERO DELLA FRANCESCA. By W. G. Waters, M.A. London: Bell. 3s. 6d. net. PINTURICCHIO. By Evelyn March Phillips. London: Bell. 3s. 6d. net.

MESSRS. BELL have done well in reissuing their 'Handbooks of the Great Masters' at a cheaper price, for, though the volumes of the series are of unequal merit, the majority of them exhibit a higher standard of scholarship than is common in popular English books on art, and a considerable proportion of them deal with painters of whom no other account is generally accessible. The late Mr. R. A. M. Stevenson's book on Velazquez has always enjoyed a great reputation, and in its present form should find a still larger circle of readers. The book on Pinturicchio shows evidence of careful study and is moderate and sensible in tone. In that on Piero della Francesca the author was evidently overwhelmed by the greatness of his subject, which called for more largeness and clarity of treatment than have been given it. The book on Perugino, too, was no easy task, for few painters have combined such considerable beauties with so much weakness.

FIFTY YEARS OF MODERN PAINTING—COROT to SARGENT. By J. E. Phythian. London: Grant Richards. 10s. 6d. net.

THE various attempts that have been made to sum up the art movements of the last half-century seem to show that the task is at present almost an impossible one. The chief actors on the stage are always so closely beset by a crowd of lesser lights and supers that we cannot distinguish them plainly. Time is necessary for the revelation of the real protagonists, and thus in his careful book Mr. Phythian has been most sucessful with his earlier chapters. When he comes to artists who are but recently dead or are still working among us his vision becomes less clear. A tendency to moralize, an occasional reliance upon Dr. Muther, and the not infrequent verbal confusions are more important faults than the few errors of fact we have noticed, so that the book, if not inspired, is by no means a bad introduction to the subject—the more so because its judgments are fair to many diverse ideals and are generally backed by a sound appreciation of design. It is therefore unlucky that Mr. Phythian, while praising the painting of Sandys and Israels, should be unjust to Paul Baudry, and miss the significance of Daumier. Being intended chiefly for English readers, the volume pays special attention to British art, with results that are sometimes odd. Daubigny is but a name in a list, five words are devoted to Monticelli, but Mr. Yeames has a whole paragraph to himself, and Boughton more than a page. The little

illustrations are not ill selected, though *L'Amour Vainqueur* does not show the real Millet, and the landscape by Camille Pissarro surely represents Louveciennes, not Vincennes? C. J. H.

L'Œuvre de J. B. S. Chardin et de J. H. Fragonard. 230 reproductions. Introduction par Armand Dayot. Notes par Léandre Vaillant. Paris: F. Gittler.

This profusely illustrated memorial of the exhibition of Chardin and Fragonard held last year at the Galeries Georges Petit makes no pretence to the completeness of a *catalogue raisonné*, since, as M. Vaillant remarks, the notes are no more than a summary of the information he obtained while acting as secretary to the exhibition. We at once detect, for instance, the absence of certain famous works by Chardin, and in the case of one example illustrated the notes mention the replica in the Cook collection at Richmond but omit the second replica in the National Gallery. Yet if the book makes no pretence to completeness it is none the less a valuable series of reproductions of two of the most notable masters of eighteenth-century France, and representing the two strongly contrasted aspects of the national character. In Chardin we have French logic, science, balance and good sense applied consistently to the art of painting as they have rarely or never been applied elsewhere, except perhaps by Velazquez; in Fragonard the ease, gaiety and luxury of the court which the Revolution overwhelmed attain complete aesthetic fruition.

Wilton House Pictures. By Nevile R. Wilkinson. 2 vols. London: Chiswick Press.

Captain Nevile Wilkinson's catalogue of the collection at Wilton House is conceived on a sumptuous scale, is admirably printed, and is illustrated with good photogravures of the most famous works in Lord Pembroke's possession. Even from a cursory examination it is evident that the cataloguing has been most carefully and completely done, and the work is a worthy summary of present expert knowledge on the subject to which it is devoted. We note that in the discussion of the Diptych the late M. Bouchot's name is misspelled.

MISCELLANEOUS

Art in Needlework. By Lewis F. Day and Mary Buckle. B. T. Batsford. 5s.

The handbook on embroidery by Mr. Louis F. Day and Miss Mary Buckle, of which a new edition has lately been issued, illustrates sufficiently the difficulties that the compiler of such a volume has to deal with. The question of illustration is the first preoccupation; such a book has to be issued at a price that shall make it available for students, and the result is a small page and illustrations cramped and reduced until most of the detail is lost and they are not of much value to just the person for whom the book is intended. Miss Buckle is an accomplished embroideress and Mr. Day a practised writer on art-manuals, and they have dealt with this difficulty with considerable but not unqualified success; most of the illustrations, too, are very clear considering their small scale.

The stitches described are given in a series of samplers of which the wrong side is also pictured, an ingenious device greatly helping the already clear explanations. Five or six of the samplers and the accompanying letterpress, however, might well have been cut out. A great many useless and trifling fancy-stitches are discussed, taking up space that could then have been given to more serious sides of the art. This is a defect not particular to Mr. Day's book but common to all handbooks on this subject; they all make too much of the stitch and too little of style. In the chapter on chain-stitch, nothing is said about the fascinating bird which initials the chapter; two lines are devoted to the beautiful piece of German white work on page 44; while the rest is mostly given to explanation of a sampler dull enough to frighten any student away from the work. All the freshness and ingenuity of this charming stitch have trickled away under the enchanter's wand. The inlay Rescht work, with its bold use of chain-stitch, is dealt with in a rather languid spirit that gives little reflection of its splendour, and the example shown is not striking or of the best time. The finest Rescht work leaves one breathless with delight before its flower-like beauty and wonderful largeness of handling.

Mr. Day never loses sight of the importance of thoroughness in technique, but he does sometimes lose sight of the importance of quickening the interest and stimulating the taste of his student-readers. The writing is too impersonal, not human enough. The chapters on church work and on treatment of the figure would have been better away. A few pages on figure-work and a bare mention of the finest mediaeval embroideries merely puzzle a student; she will have heard something of their romance and beauty, and will want to know more about them, but Mr. Day is too busy with careful and able explanation of lesser things to tell the tale of these.

The chapter on a 'Plea for Simplicity' is the best in the book, and I wish to give it unqualified praise. Putting myself in the place of an inquiring student, I know that, coming to the book for guidance, I should get more out of these few pages —an epitome of suggestion and information and the best sort of advice—than from all the rest of the book. It is an admirably skilful bit of writing.

May Morris.

A HISTORY OF THE MINORIES, LONDON. By E. M. Tomlinson, M.A. Smith, Elder & Co. 18s. net.

THE eastern wards of the city of London are rich in associations with the early religious guilds, and the writer of this interesting volume has earned the gratitude of all lovers of antiquarian research. Comparatively few persons frequenting the thoroughfare between Houndsditch and the Tower Bridge are aware that they are passing through Knighten Guild, so named by King Edgar in commemoration of the accomplishment of three combats—one above ground, one underground, and the third in the water—and a successful tournament in East Smithfield by each of thirteen of his bravest knights. Such was the ancient designation of the ward of Portsoken, which was ruled over by the prior of the church of the Holy Trinity within Aldgate until the priory was surrendered to King Henry VIII, when his reverence was superseded by an alderman of London. The priory of the Holy Trinity on the one side and the Tower of London on the other have hitherto somewhat obscured the Sisterhood of the Order of St. Clare, which settled in this ward and gave its name to the street known as the Minories. Dugdale in his 'Monasticon' says: 'King Edward the I in the 21st year of his reign granted his licence in mortmain to Edmund his brother and his wife Blanche Queen of Navarre to build a house in the parish of St. Botolph's without Algate for nuns of the order of Minoresses there to remain in the service of God, the Blessed Mary and St. Francis.'

The abbey which was then erected covered about five acres of ground outside the city wall between Aldgate and the Tower and on the east side of the Minories. It was enclosed by walls with gates, and, although within the area of the parish of St. Botolph, Aldgate, obtained all the privileges and immunities of a 'peculiar.' Formerly a precinct, it subsequently became annexed to the Liberty of the Tower, until a few years since it was absorbed into the county of London. Mr. Tomlinson has compiled a most interesting account of the abbey, which will be a valuable nucleus for a more detailed history of the order. Upon the suppression of the abbey in 1538 King Henry VIII, desiring when at his palace at Westminster 'to have the nobles of his Realm and his faithful and trustie Counsaillours to be nere unto the said Palace,' granted the precinct of the Minories to the See of Bath and Wells in exchange for the bishops' residence then near Temple Bar, and for the next ten years it was known as Bath Place and occupied first by John Clerk, formerly rector of Hothfield (not Northfield, as Mr. Tomlinson has it), Kent, a devoted servant of Cardinal Wolsey; then by W. Knight (who succeeded Clerk as bishop), at one time rector of Romald Kirk (not Ronald Kirk), and vicar of Bangor, and holder of numerous other preferments. Bishop Barlow, Knight's successor, was the last bishop of Bath to occupy Bath Place, for in 1548 he transferred the entire precinct to King Edward VI, who in the sixth year of his reign granted it to the ill-fated Henry Grey, duke of Suffolk, and it was subsequently acquired by the marquis of Winchester, who presented it in 1563 to Queen Elizabeth, when a considerable portion of the buildings was converted into storehouses and workshops for the ordnance department.

A residence was assigned to the Lieutenant-General of the Ordnance, an important post held by many distinguished men. The rules devised by Sir William Pelham, Lieutenant-General in 1566, for organizing a volunteer office contain some practical suggestions which would not be now out of date—viz., amongst others: 'that all men joining the force should be free from all taxes and that the towns provide prizes to be shot for annually." It was during Pelham's tenure of office that the body of the gallant Sir Philip Sidney was brought to the Minories and laid in state there until its burial at S. Paul's. Sir William Heydon and his brother Sir John, the last Lieutenant-General of Ordnance before Cromwell's government took possession, were long resident in the Minories and took an active interest in the concerns of the parish: their name is preserved to the present day, as Haydon Square and Haydon Street still remain. Colonel Legge was appointed by King Charles II, and his vault in the church was until quite recently the burial-place of the Dartmouth family. This little church is the only building of interest now remaining.

Owning no allegiance to the bishop of London, its ministers claimed and long exercised the right of performing marriages without banns or licence, and the fees which were received for these ceremonies formed the main part of their income, for although the precinct was subject to a 2s. 9d. tithe under an Act of Henry VIII, the inhabitants appear to have claimed the ownership of the tithes as if they were lay rectors, and only raised amongst themselves a very small pittance for their minister. In an adjacent parish where a 2s. 9d. tithe was payable, the parishioners quarrelled with their patrons (recently described as 'the poorest college in Cambridge'), and the dispute was settled by a private Act of Parliament fixing in perpetuity the amount to be paid in lieu of tithe, which is now raised by an occasional rate of a fraction of a penny, evidence that the citizens of London were perhaps wiser in their generation than the patrons. The parish registers and other parochial records being in excellent preservation have enabled the author to continue the history of this interesting piece of Old London down to modern days. The illustrations have been selected with care, but the index is somewhat meagre.

C. R. R.

Miscellaneous

ALICE'S ADVENTURES IN WONDERLAND. By Lewis Carroll. Illustrated by Arthur Rackham. London: Heinemann. 6s. net.

NO better testimony to the skill and humour of Tenniel could be adduced than this new edition of the 'Alice in Wonderland' which he immortalized. Mr. Rackham is among the cleverest, daintiest and most fanciful of our illustrators, and his taste in colour carries off the variations on Tenniel's inventions which, form the full-page plates. When restricted to black-and-white, the draughtsmen meet on even ground, and the younger one is hopelessly beaten: there is no disguising it. The colour plates, however, will ensure a certain sale for the book, and, after all, it was presumably produced to that end.

MONATSHEFTE FÜR KUNSTWISSENSCHAFT. Leipzig: Klinkhardt and Biermann. M. 16 yearly.

THIS new periodical, edited by Dr. Georg Biermann, has made a successful first appearance with a double number for January and February. The contributors include Dr. Bode, with an article on Donatello; Dr. Habich, who has discovered a portrait of Burgkmair in a picture by the elder Holbein; Professor Strzygowski, whose article on Orientalism in mediaeval Italian architecture is beautifully illustrated; and Dr. Steinmann, who writes on the less known portraits of Michelangelo. Shorter articles deal with Ostendorfer, Grünewald and Velazquez, while Dr. Pauli traces the composition of Manet's *Déjeuner sur l'herbe* to an unexpected source, an engraving by Marcantonio; the juxtaposition of the two designs is both convincing and amusing in the extreme. Correspondence from the chief cities of Europe, reviews and notes of interest to collectors, which form the remaining sections of the magazine, are intelligently written and arranged. The carefully classified bibliography mentions articles in the 'Saturday Review,' besides other weekly and even daily journals. If the standard achieved by the first number can be maintained, the 'Monatshefte,' published at a moderate price and in a handy size, should be assured of success in Germany and elsewhere. Contributions will appear in English, French and Italian, though in the first number the only article by a foreign contributor has been written in German. C. D.

THE BIBLIOPHILE. A magazine and review for the collector, student and general reader. Vol. I, No. 1. March, 1908. Thanet House, Strand. 6d. net.

THE promoters of this new magazine have interpreted the word 'bibliophile' in its widest sense. There is a tacitly acknowledged difference between the Greek and the English form of the expression, and this first number is adapted to appeal rather to the latter class—to the 'book-loving' general reader than to the bibliophile proper. Mr. A. W. Pollard stands pre-eminent among the contributors as at once a bibliophile and a bibliographer, and in the article on 'Early Book Advertisements' he gives a delightful taste of his stores of out-of-the-way learning. Mr. Samuel Clegg writes well on Thomas Hollis, and among other good things is Dr. Peachey's note on history in book-plates. The inclusion of such names as G. K. Chesterton and Arthur Hayden will, no doubt, promote a healthy circulation. The magazine is well printed, and includes among the illustrations four good colour-plates.

FÉDÉRATION ARCHÉOLOGIQUE ET HISTORIQUE DE BELGIQUE: ANNALES DU XX^{E} CONGRÈS. (Gand, 1907.) Publiées par Paul Bergmans, secrétaire général du Congrès. 2 vols. 419 and 542 pp.; 18 plates and 83 text-illustrations. Gand. 1906-7.

THE last fascicle of the Annals of this admirably organized congress, held at Ghent August 2 to 7, has lately reached us. There were three sections: the first devoted to prehistoric and proto-historic archaeology; the second to history; and the third to monumental archaeology and the history of art. The memoirs submitted to the congress were printed as soon as they were received by the secretary, and circulated among the members, giving them ample time to prepare whatever observations they might wish to make to the assembly. These memoirs, classed and reprinted, form the second volume of the Annals of the twentieth congress issued on the opening day, while in the first, now published, will be found a full report of the proceedings and discussions.

In the third section considerable attention was given to domestic architecture, and an immense collection was exhibited of elevations and photographs, and of some plans illustrating examples remaining in each of the provinces of Belgium; incidentally the origin of stepped gables, so often spoken of as Flemish, was discussed; many examples were cited not only in Belgium, but in Germany, France, Switzerland and Scotland, ranging from the twelfth century onwards. It was clearly demonstrated that the adoption of stepped gables and of crenelated house-fronts was the natural and logical outcome of the employment of brick, or, as in Scotland and at Tournay, of rag stone, these not being suitable for a continuous slope. There was also some discussion on certain points relating to the history and works of the Van Eycks, and M. Hulin pointed out that the lighting in two contrary directions in some of their works was due, not to these having been executed by two persons, but to the backgrounds having been painted from studies of landscapes made in the open air and the figures from models in the studio.

Another point discussed was whether buildings were, as a rule, designed and carried out by the same individual. There can be no doubt that in Belgium, at the end of the fifteenth century, buildings were sometimes designed by painters, a practice which, unfortunately, became pretty general in the sixteenth, and led to the erection of such architectural monstrosities as the palace of the prince bishop of Liège. In stating that the Bruges painter, James Coene, was summoned from Paris to Milan at the end of the fourteenth century to make designs for the entire cathedral from the foundations upwards, that generally very exact critic, M. Hulin, was evidently misled by the assertions of the late M. H. Bouchot. Had he examined the original documents, he would have seen that Coene was merely employed to make drawings of all that had been executed, which drawings he began on the morrow of his arrival in August, 1399. (*See* BURLINGTON MAGAZINE, Vol. vii, p. 160, May, 1905.)

The desirability of multiplying the number of local museums was urged by some persons. This is a common enough fad with many people at the present day, especially in France, where, owing to the confiscation of churches, many paintings and works of art which, if sometimes not too well cared for, were at all events seen by the people and in their proper surroundings. On the other hand most of the museums in the smaller towns are little better than warehouses where such works as are relegated to them are difficult of access, and, when admission is obtained, are in many cases found to be perishing from damp and neglect. No new museums should be built unless sufficient funds can be raised to ensure proper care, and the services of a competent person to catalogue the objects and make them educationally useful, and a proper number of guardians to protect them from injury and theft.[1] Belgium is better off in this respect, and some of her museums are admirably arranged and well cared for, as for instance those of Namur and St. Nicolas ; but in some of the larger towns, in spite of the wealth of many of the inhabitants, there is a sad lack of dignified feeling which ought long ere this to have secured the erection of a suitable building. A paper by Canon Van der Gheyn as to the loan of works of art by public museums to temporary exhibitions gave rise to an interesting discussion and to the adoption of a motion that no work of any importance belonging to a public institution should be lent except when the object of the exhibition is to aid the solution of some archaeological or artistic problem, and even then only if a proper building is provided with a suitable staff of guardians. There have of late years been too many exhibitions the main object of which has been the attraction of a number of visitors. The recent exhibition of the Golden Fleece may be cited as an example : valuable paintings were borrowed from museums as far away as St. Petersburg and Madrid which had no connexion with the Order, whilst many of less importance as works of art which would have helped to illustrate the history of the Order might have been and were not obtained. Several other papers of interest, including one on Hugh Van der Goes and another on the domestic architecture of Bruges, will repay perusal.

W. H. JAMES WEALE.

[1] Even the paintings in the Louvre are neither well cared for nor properly protected, and the catalogue of those by the Old Masters is one of the dearest and least well edited of any of the principal collections in Europe.

SMALL BOOKS, PAMPHLETS AND CATALOGUES

PROFESSOR LETHABY has just published, through Messrs. Batsford (2s. net), the first of a series of studies of Greek buildings represented by fragments in the British Museum. It deals with the temple of Diana at Ephesus, and makes out a good case for a structure differing essentially from that formerly proposed by Dr. Murray. 'Murillo,' by Albert F. Calvert, is the latest addition to the Langham Series of Art Monographs (Siegle, Hill and Co., cloth 1s. 6d. net, leather 2s. 6d. net). 'The Sanity of Art' (New Age Press, 1s. net) is a reprint of a reply, written by Mr. G. Bernard Shaw some years ago, to Dr. Nordau's 'Degeneration.' While ostensibly beating the bones of a buried reputation, it does so with so much science and vigour as to remain a sound and stimulating piece of criticism. The 'Bulletin of the Metropolitan Museum of New York' and the 'Boston Museum of Fine Arts' are as usual well written and well illustrated. The chief articles in the former deal with Greece and Crete, in the latter with Japanese colour-prints. The catalogue of the John Gooch collection of Old Masters of the Dutch, Flemish, Spanish, Italian and French schools (Paiba and Paiba, 1s. 6d.), which will be sold early in May, with that of the Municipal Gallery of Modern Art at Dublin (Dollard, 1s.), and the Report of the Board of Education on the National Competition for 1907 (3s.), are the three largest illustrated catalogues we have received. The reproductions of the Dublin pictures deserve a special word of praise. Four good catalogues of Mr. Karl Hiersemann, of Leipzig, must also be noticed : Oriental Art (No. 343), including a number of Japanese colour-prints ; Antique Art (No. 344) ; Architecture (No. 345) ; Costumes and Uniforms (No. 349). Messrs. Baer, of Frankfort, send the latest number of their 'Bücherfreund,' which contains a special illustrated list of cuts by Jorg Breu.

RECENT ART PUBLICATIONS*

ART HISTORY

MASPERO (G.). L'archéologie égyptienne. COLLIGNON (M.). L'archéologie grecque. (9×6) Paris (Picard & Kaan). 3 fr. 50; bound, 4 fr. 50. Revised and enlarged editions of well-known handbooks of the 'Bibliothèque de l'enseignement des Beaux-Arts.'

BRINTON (S.) The Renaissance: its art and life; Florence, 1450–1550. (13×10) London (Goupil), 10 guineas. Photogravures.

RIEGL (A.). Die Entstehung der Barockkunst in Rom. Aus seinen hinterlassenen Papieren herausgegeben von A. Burda und M. Dvorák. (10×7) Vienna (Schroll).

GNOLI (U.). L'Arte umbra alla Mostra di Perugia. (10×7) Bergamo (Istituto d'Arti grafiche). Illustrated.

TOPOGRAPHICAL ANTIQUITIES

WIEGALL (A. E. P.). A report on the antiquities of lower Nubia (the first cataract to the Sudan frontier), and their condition in 1906-7. (14×10) Oxford (Univ. Press), 65 fr. Publication of the Egyptian Dept. of Antiquities. Illustrated.

ANGELI (D.). Roma. Parte Ia. Dalle origini al regno di Costantino. (11×7) Bergamo (Istituto d'Arti grafiche), l. 3.50. 128 illustrations.

LABBÉ DE LA MAUVINIÈRE (H.). Poitiers et Angoulême, Saint-Savin, Chauvigny. (11×8) Paris (Laurens), 4 fr. 'Villes d'Art Célebres' series. 113 illustrations.

REYMOND (M.). Grenoble et Vienne. (11×8) Paris (Laurens), 4 fr. Illustrated.

VITRY (P.) and BRIÈRE (G.). L'église abbatiale de Saint-Denis et ses tombeaux, notice historique et archéologique. (7×5) Paris (Longuet), 2 fr. 50. 18 phototypes, plans, etc.

MARTIN (J. B.). Histoire des églises et chapelles de Lyon. Tome I. (13×10) Lyons (Ladrauchet). Illustrated.

GODFREY (J. T.) Notes on the churches of Nottinghamshire. Hundred of Bingham. (10×6) London (Phillimore). Illustrated.

BIOGRAPHICAL WORKS AND MONOGRAPHS

LONDI (E.). Alesso Baldovinetti, pittore fiorentino, con. l'aggiunta dei suoi ricordi. (10×7) Florence (Alfani & Venturi), l. 4. Illustrated.

ZOTTMANN (L.). Zur Kunst der Bassani. (12×8) Strasburg (Heitz), 10 m. 26 plates.

GOFFIN (A.). Thiéry Bouts. (9×6) Brussels (Van Oest), 3 fr 50 Illustrated.

FREY (K.). Michelagniolo Buonarroti. Sein Leben und seine Werke. Vol. I. (10×8) Berlin (Curtius). With a volume of documents, etc. Phototypes.

HORNE (H. P.) Alessandro Filipepi, commonly called Sandro Botticelli, painter of Florence. (15×10) London (Bell), 10 guineas. Photogravures.

DAYOT (A.). J. B. Siméon Chardin. Avec un catalogue complet de lœuvre du maître par J. Guiffrey. (15×12) Paris Piazza, 200 fr. Photogravures.

KLOSSOWSKI (E.). Honoré Daumier. (11×8) Munich (Piper), 30 m. 90 plates.

HYMANS (H.). Les van Eyck. (9×6) Paris (Laurens), 2 fr. 50. 'Les Grands Artistes.' 24 illustrations.

MAYR (J.). Wilhelm Leibl: sein Leben und sein Schaffen. (11×8) Berlin (Cassirer). 18 m. Illustrated.

KLAIBER (H.). Leonardostudien. (12×8) Strasburg (Heitz), 6 m.

TOESCA (P.). Masolino da Panicale. (10×7) Bergamo (Istituto ital. d'arti grafiche), l. 7. Illustrated.

DE BOSSCHERE (J.). Quinten Metsys. (9×6) Brussels (v. Oest), 3 fr. 50. Illustrated.

MAYER (A. L.). Jusepe de Ribera. (Lo Spagnoletto). (10×7) Leipzig (Hiersemann), 24 m. 43 phototypes.

KNAPP (F.). Andrea del Sarto. (11×7) Leipzig (Knackfuss), 4 m. 122 illustrations.

COLLIGNON (M.). Scopas et Praxitèle, la sculpture grecque au IVe siècle jusqu' au temps d'Alexandre. (9×6). Paris (Plon), 3 fr. 50. Illustrated.

ARCHITECTURE

LETHABY (W. R.). Greek buildings represented by fragments in the British Museum. I—Diana's Temple at Ephesus. (10×6) London (Batsford). 2s. Illustrated.

Beschrijving van de Grafelijke Zalen op het Binnenhof te 's Gravenhage. (14×11) Hague (Mouton), 18 fl. Illustrated.

BEYLIÉ (General L. de). Prome et Samara. Voyage archéologique en Birmanie et en Mesopotamie. (11×8) Paris (Leroux), 7 fr. 50. Vol. I of the publications of the Société française des fouilles archéologiques.

ARNOTT (J. A.) and WILSON (J.). The Petit Trianon, Versailles. (19×15) London (Batsford), 3 pts., each 21s. net, subscription price. Illustrated with measured drawings and photographs, including the furniture, metalwork, etc.

BAUM (J.). Die Bauwerke des Elias Holl. (10×7) Strasburg (Heitz), 10 m. 33 plates.

Victoria and Albert Museum. Topographical index to measured drawings of architecture which have appeared in the principal British architectural publications. (9×6) London (Wyman), 1½d.

PAINTING

Pictures in the collection of J. Pierpont Morgan at Prince's Gate and Dover House, London. With an introduction by T. Humphrey Ward and biographical and descriptive notes by W. Roberts. 3 vols. (22×17) London (privately printed). Photogravure plates.

FARRER (Rev. E.). Portraits in Suffolk houses (West). (11×9) London (Quaritch). 25s. net; 50s. net, large paper. Illustrated.

MARTIN (W.). Galerie Gustav Ritter Hoschek von Mühlheim in Prag. (8×5) Prague (Dr. Melnik, Grubengasse, nr. 5). 59 plates.

KONSTANTINOWA (A.). Die Entwickelung des Madonnentypus bei Leonardo da Vinci. (12×8) Strasburg (Heitz), 6 m. 10 plates.

TEMPLE (A. G.). Modern Spanish painting, being a review of some of the chief painters and paintings of the Spanish school since the time of Goya. (11×9) London (Fairbairn), 5 guineas net. 59 photogravures.

PHYTHIAN (J. E.). Fifty years of modern painting: Corot to Sargent. (8×6) London (Grant Richards), 10s. 6d. net. Illustrated.

HOPPNER (J., R.A.). Essays on art. Edited, and with an introduction by F. Rutter. (7×4) London (Griffiths), 2s. 6d.

SCULPTURE

ESPÉRANDIEU (E.). Recueil général des bas-reliefs de la Gaule romaine. Vol. I: Alpes Maritimes, Alpes Cottiennes, Corse, Narbonnaise. (11×9) Paris (Ministère de l'Instruction Publique), 40 fr. Illustrated.

NEBBIA (L.). La scultura nel duomo di Milano. (14×10) Milan (Hoepli), l. 85. Official publication of the 'Fabbrica del Duomo.' 384 phototypes.

SERRANO FATIGATI (E.). Portadas artisticas de monumentos españoles desde el siglo xiii. hasta nuestros dias (11×7). Madrid (Hauser & Menet), 20 pesetas. Illustrated.

DIEULAFOY (M.). La statuaire polychrome en Espagne. (14×10) Paris (Hachette), 100 fr. 83 phototypes, 3 in colour.

ILLUMINATED MSS.

USPENSKY (T.). L'Octateuque de la Bibliothèque du Sérail à Constantinople. (12×9) Leipzig (Harrassowitz). Text in Russian; with phototype plates in atlas.

COCKERELL (S. C.). The Gorleston Psalter. A manuscript of the beginning of the fourteenth century in the library of C. W. Dyson Perrins. London (Quaritch), 73s. 6d. net. 21 plates.

THOMPSON (H. Y.). Illustrations of one hundred manuscripts in the library of H. Yates Thompson. Vol. I, containing 48 plates illustrating ten French MSS., eleventh-sixteenth centuries. (14×10) London (Chiswick Press), 42s. net.

DOREZ (L.). Les manuscrits à miniatures de la bibliothèque de Lord Leicester à Holkham Hall, Norfolk. Choix de miniatures et de reliures. (18×13) Paris (Leroux), 125 fr. 60 plates.

DELISLE (L.). Recherches sur la librairie de Charles V. Two vols. (10×6) Paris (Champion), 30 fr. Vol. II contains the inventories of Charles V, Charles VI and John, duke of Berry. With portfolio of 26 phototypes (15×11).

DURRIEU (P.). Les Antiquités Judaïques et le peintre Jean Foucquet. (16×13) Paris (Plon), 60 fr. 27 plates.

DRAWINGS

LINDNER (A.). Handzeichnungen alter Meister im Besitze des Museum Wallraf-Richartz zu Köln am Rhein. (15×12) Cologne (Abels), 20 m. 25 phototype plates.

* Sizes (height × width) in inches.

MOREAU-NÉLATON (E.). Le portrait à la cour des Valois. Crayons français du XVIe siècle conservés au Musée Condé à Chantilly. 5 vols. (17 × 12) Paris (Lib. centrale des Beaux-Arts). Vol. I text, and 4 portfolios of mounted phototypes.

ENGRAVING

WUSTMANN (G.). Der Leipziger Kupferstich im 16, 17 und 18 Jahrhunderts. (10×6) Leipzig (Hirschfeld). Forms Part III of the Neujahrsblätter of the Leipzig civic library and archives. 1 plate.

LEHRS (M.). Karl Stauffer-Bern, 1857–1891, ein Verzeichnis seiner Radierungen und Stiche. Mit dem Manuscript zu einem 'Traktat der Radierung' aus dem Nachlas des Kunstlers. Dresden (Arnold), 40 m. 12 plates.

GOLDSMITHS' WORK

VERNIER (E.). La bijouterie et la joaillerie égyptiennes. (14×11) Cairo (Institut français d'archéologie orientale), 45 fr. 25 plates, and 200 text illustrations.

BALL (T. S.). Church plate of the City of Chester. London (Sherratt & Hughes), 10s. 6d. net. 12 plates.

JONES (E. A.). The old silver sacramental vessels of foreign Protestant churches in England. (12×10) London (Dent), 21s. net. 22 plates.

CERAMICS

CRISP (F. A.). Catalogue of Lowestoft china. (13 × 10) Privately printed (Grove Park Press, 270 Walworth Road, S.E.), 21s. 14 chromo plates and 1 photogravure.

ART IN FRANCE

THE exhibition season is now almost at its height. The 'Indépendants' opened their salon in the Cours-la-Reine on March 21st, too late for any notice of it here this month; it will remain open until the end of April. The New Salon will open its doors as usual on April 15th and the Old Salon on May 1st. An exhibition of an unusual character, which promises to be interesting, is announced for the beginning of April at the Musée des Arts Décoratifs, but its opening is not likely to take place before the middle of the month. This is the retrospective theatrical exhibition, which will include everything connected with the history of the theatre—models and designs of scenery, reproductions on a reduced scale of theatrical machinery, theatrical costumes and other accessories, etc. Puppet-shows and the theatre of the marionette will have their section of the exhibition. The exhibits of the greatest interest from a purely artistic point of view will be the pictures and sculptures relating to the history of the theatre and the portraits of famous playwrights, theatrical decorators, actors and actresses. I hope to give some account of the exhibition in a future number of THE BURLINGTON MAGAZINE. The exhibition, which has been organized by the Union Centrale des Arts Décoratifs, will remain open until the end of September so that summer visitors to Paris may have the opportunity of visiting it.

The Lyceum Club, which has lately established itself in Paris, celebrated the formal opening of its house in the Rue de la Bienfaisance by an interesting exhibition of pictures by deceased women artists. Madame Vigée-Lebrun was represented by eleven pictures, most of them representative. Perhaps the finest was the portrait of Yolande de Polastron, duchesse de Polignac, lent by the duc de Polignac. The portrait of Le Bailly de Crussol, from the collection of the duc d'Uzès, was another picture of high quality. The duc de Rohan lent the well-known portrait of Madame Dubarry in his possession. Two pictures of still-life by Madame Vallayer-Coster, a pupil of Chardin, were among the most interesting in the exhibition. This excellent eighteenth-century artist is less well-known than she deserves to be—perhaps because her pictures get labelled with the greater name of her master; one of the pictures exhibited belongs to the well-known painter, M. Albert Besnard. There were two pictures by Judith Leyster, an interior of good quality, and a portrait of a man which was as fine an example of her work as could be found. Of the more recent artists represented perhaps the most interesting was Eva Gonzalès, a pupil of Manet, five of whose pictures were shown.

The little society of painters and sculptors, which used to be called La Nouvelle Société and is now without a name, is holding its annual exhibition at the Galeries Georges Petit. As usual, it is one of the best modern exhibitions of the year; the standard maintained by the twenty-three members represented is relatively a very high one. On the whole M. Jacques Blanche carries off the honours. He shows no less than fourteen pictures and has never appeared to greater advantage; the little picture *La Housse de Chintz* is a fine piece of painting and is extraordinarily charming, though it is but a picture of a sofa in the corner of a room. Of the more important works shown by M. Blanche, the two, *Femme devant une glace (robe grise)* and *Jeune Fille devant une glace (jupe rouge)*, deserve special mention in the cursory remarks for which alone we have space. The portrait of Sir Coleridge Kennard must also be noticed. Altogether, this exhibition will further enhance M. Blanche's reputation. M. Raoul Ulmann, the young painter whose pictures attracted attention in this exhibition last year, has had the honour of selling one of the pictures which he is exhibiting to the State. The choice is a good one, for the picture—a view of the Seine in a mist with the Trocadero faintly seen in the background—is one of the best of the dozen that M. Ulmann shows; it will go to the Luxembourg. M. Ulmann is, perhaps, too much influenced by Cazin, but his work has both charm and originality and is certainly improving every year. One of the most remarkable pictures in the exhibition is M. Lucien Simon's *La Récolte de pommes de terre*, quite the best piece of work that he has yet

produced. M. Gaston la Touche shows a charming picture, *La Belle au Bois dormant*, in his best manner, and M. Le Sidaner is as interesting as usual. M. Lobre's pictures of the interior of Chartres Cathedral deserve a special mention, as do the portrait of Mademoiselle de Mornant by M. Antonio de La Gandara and *La Plage* and other pictures of M. René Prinet. M. Besnard is disappointing, though his unfinished portrait promises to be good. M. Henri Martin is as clever and as disagreeable as usual. Mr. Sargent, by his *Portrait of Lady S. . . .*, more than ever justifies his claim to be considered the Lawrence of our time; the picture is as brilliant as it is superficial. Among the best work in the exhibition is that of M. Zacharian, an Armenian painter of still-life; one can see that M. Zacharian has studied Chardin, but he is no imitator, although his work is intensely French. Among the sculpture is a fine bust of Mr. J. Pulitzer, by M. Rodin, the President of the Society, who also sends a strange composition called *Le Sculpteur et sa muse*, quite unworthy of his great reputation. The latter would more fitly have been entitled 'Le Sculpteur s'amuse' —at the expense of his admirers. A bust of Professor Pozzi by M. Troubetzköi is an excellent piece of work.

There are and will be during the next two months innumerable one-man exhibitions in the various galleries, many of which ought to be noticed, did not space fail. A very interesting and much-discussed exhibition was that of M. René Seyssaud at the Galeries Bernheim. Nothing could be in greater contrast to M. Seyssaud's extreme impressionism than the water colours of M. Charles-Louis Geoffroy exhibited at the Galeries Shirleys; M. Geoffroy has studied but does not imitate the great English masters of water colour, and he has a future. The work of M. Henri Tenré, exhibited at the Galeries Georges Petit, must also be mentioned.

The system of admission by payment is at last established in the museums of the town of Paris, the difficulties mentioned last month having been overcome. The result is that the museums are empty except on Thursdays and Sundays, when admission is free, and they are so crowded that it is difficult to move about or see anything. In the first week of the new system rather more than 500 people in all visited the museums on the paying days; since then no figures have been published, and it is believed that the numbers are steadily decreasing. Unfortunately, although the Dutuit collection is still free, most visitors to the Petit Palais are not aware of the fact, as the separate entrance to this collection is through a small door at the side which is scarcely visible. This collection has, therefore, suffered like the others. It is generally believed that this foolish experiment will be short-lived; the opinion of those responsible for the management of the museums seems to be that the pecuniary results of the new system are no compensation either for its disastrous effect on the attendance or for the additional trouble and expense which it entails.

It will be remembered that the Grand Palais, where the Salons and other public exhibitions are held, was built by the State at the time of the International Exhibition of 1900 on land belonging to the town of Paris. The lease of the land will expire at the end of this year, and the State has proposed to buy it; this, however, would be impossible without a new law, as the Champs-Elysées were given to the town by Charles X in 1828, under a law which enacted that they should never be alienated. The Municipal Council intends, it is said, to propose to the State that it shall take over the Grand Palais, power being reserved to the State to hold there those exhibitions for which it is responsible. It is, however, probable that the State will prefer to renew the lease of the land.

The State museums have lately made some interesting acquisitions. The Louvre has acquired for the very moderate price of 25,000 francs an extremely fine picture by El Greco, which has not yet been hung in the galleries but which I have had the opportunity of seeing. The picture, which measures 8 ft. 8 in. by 5 ft. 8 in., represents Christ on the cross against a background of the extraordinary thunder-clouds that Greco loved; at the foot of the cross on either side are the half-length portraits of the donors, Diego and Antonio Covarrubias, sons of the celebrated architect of Charles V. Diego, who was a priest, is represented in a surplice or rochet, his brother in the dress of a gentleman of the period. The picture was painted for an altar in the church of the nuns of the Visitation at Toledo, where it remained until 1835, when, on the suppression of the religious orders in Spain, it passed into private hands. Later it became the property of the late M. Isaac Pereire of Prades (Pyrénées-Orientales) who, in 1869, being at that time a candidate for the representation of the *arrondissement* in the Chamber, offered the picture to the parish church of Prades. The offer was refused and M. Pereire presented the picture to the local Palais de Justice; in 1904 it was removed to the Mairie in consequence of the decision to remove religious emblems from the law courts, and M. Leprieur has acquired it from the Mayor and Municipal Council. M. Paul Laforce points out in the 'Gazette des Beaux-Arts' that the picture must have been painted before 1577, in which year Diego Covarrubias died, and probably dates from a time very shortly after Greco's arrival at Toledo and a few years before he painted the famous *Burial of the Count D'Orgaz*, in which also there is a portrait of Antonio Covarrubias. The picture is a great and majestic work of art, worthy alike of its painter and of the Louvre; the

Christ is a noble and beautiful figure, and the portraits are intensely real.

M. de Nolhac has made a most interesting and valuable acquisition for the palace of Versailles, a portrait of Camille and Lucille Desmoulins with their infant child. At present no attribution has been found for the picture, which has considerable artistic qualities in addition to its historical interest and seems to have been painted about 1793. It will be placed in the rooms devoted to the Revolution. M. Henry Marcel's annual report in regard to the Bibliothèque Nationale mentions several important acquisitions in addition to the bequest of M. Audéoud mentioned some months ago. Among them are a copy of the *Heures de Rome,* of Simon de Collines (1543), of which there is only one other known example in France, and that incomplete, and also some interesting manuscripts. The departments of prints and medals have also received valuable additions.

The sales continue to be rather unimportant. The only one of any special interest since last month has been that of the collection (mostly of modern pictures) of the late M. Jules Cronier. The highest price of the sale was that of 39,100 frs. for the *Pêcheur amarré à la rive* of Corot. Three pictures by Harpignies fetched the high price of 20,000 frs. apiece, and other pictures by this artist sold well. The prices of the pictures by Ziem were lower than they have been hitherto; a good one, *Le Port de Marseille,* fetched only 16,800 frs., and the others lower prices—but none of the Ziems were of the first quality. The *Bergère gardant ses moutons* of Charles Jacque sold for 30,000 frs., a very high price for this artist, but it was a specially fine example of his work, and the other pictures by him went for much smaller sums. The pictures by Jongkind sold very well, at prices ranging from 2,450 to 6,400 frs. There were several pictures by A. L. Bouché, which were much more contested than has ever been the case with his work before. One went up to 2,600 frs. In all cases ten per cent. has to be added to the prices mentioned. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE tremendous success of the exhibition of English eighteenth century art at Berlin was of course due in part to the fact that it was a society function. Every one connected with the Imperial court of necessity helped towards making this show, instituted in honour of the Emperor, a signal success. For a time at least the academy which housed the collection was guarded by regular sentinels, just as if the 'guests' of his Majesty had been living crowned heads, instead of painted pictures.

Even London has seldom—if ever during the last fifty years—seen such a collection of work united in one place. But it is a mistake to imagine that the show amounted to a Wallace Collection, enlarged. There was perhaps as much fine, first-class work to be seen here as the Wallace Collection contains, and slightly more. About one-half of the paintings, however, were not quite of the first order, and the canvases which modern collectors have been able to buy during the past era, fine enough as they are, are not the equal of those portraits which the descendants of the famous houses of nobility still possess as heirlooms.

It cannot be denied that the air of distinguished respectability, when in evidence to such an extent as upon the walls of this show, grew to be just a trifle oppressive. Raeburn alone introduced some erratic, lively and amusing tones into this long sustained harmony of reserve and propriety. His strong card of unstrained naturalness in pose and unconventional coloration was particularly effective here, where beauty seemed to be just a little linked with monotony.

The large full-length representative portraits did not please the beholder the more he saw of them, and I believe the reason for this is not difficult to find. They all represent a special effort and are, in consequence, all just a bit forced. Besides, the almost chameleon-like brown and green-golden tones of the landscapes often serve as a very imperfect foil to the colour-composition of the main figure or group. Even so admirable a portrait group as *Lady Betty Delmé with her Two Children* is badly set off on this background: the fine Valentine Green mezzotint of the picture awakens expectations that the original does not quite fulfil.

This is generally the case with the mezzotints after the large, full-length portraits of ladies or groups, standing in landscapes.

The case is entirely different with the smaller half-lengths. Here the background scarcely ever consists of a park or landscape, whose variety of tones presents a kaleidoscopic sea upon which the colours of the portrait itself seem as it were to dissolve: on the contrary, the background is some simple, succinct tone, the grey of a stormy sky, the full, vivid red of a plush curtain, or something similar, which sets off the colour-composition of the main figure to best advantage.

Finally, the brush-work of these masters was closely adapted to the bust or half-length portrait. It was interesting, at times even bewitching, when applied to work on this scale. But they did not alter it, when they worked upon the huge canvases: consequently a face, when it looms up there a couple of yards above us, appears too delicately,

softly handled. The energy of the small work has not been properly transplanted into the larger dimensions.

The Berlin 'connoisseur' has been somewhat perplexed by this wonderful exhibition. He cannot help being impressed, and yet it is by work so totally different from that which he has been slowly and indomitably trained to appreciate. There have been forces at work for years to educate the 'higher' Berlin public up to Manet, Monet, Renoir, Sisley, to Israels and Liebermann. Bright coloration and the refusal of everything that smacks in the very least of 'composition' and selection are the 'connoisseur's' standbys, and his battle-cry is: Look forward! never backward!

But here we have an art of tradition: a retrospective art which has, at bottom, sought its inspirations in the Titianesque schools of the Renaissance; which is brown and luscious, not grey, or silvery, or white. Yet it seems first-class art—and so the Berlin public is decidedly troubled, as every one naturally would be, who has gradually forgotten that there are more gods than one in Olympus.

The quite untutored, however, came there simply to enjoy what they saw, and they enjoyed with a vengeance, without any misgivings.

A list of the principal contributors to the exhibition has already been given in a former issue. The continental contributions, with but two or three exceptions, were not first-class. It may be of interest as a record to note the principal pictures exhibited.

The Blue Boy (Duke of Westminster) heads the list of the large Gainsboroughs. *Viscountess Ligonier* (Ch. Wertheimer) and *Anne Duncombe* (do.) were excellent, but *Julia Lady Petre* (do.), *Viscount Ligonier* (do.) and *General Honeywood* (Messrs. Agnew) already somewhat less attractive. None seem quite to attain to the charm of the small *Miss Linley* (Ch. Wertheimer). The quaint, Chardin-like portrait of Gainsborough's two daughters (do.) and the piquante dancer *Madame Bacelli* (O. Beit) were the only two pictures in the exhibition which one would at all be inclined to call rococo art.

The Romneys, although there was not a single *Lady Hamilton* among them, were, almost all of them, superb. *Viscountess Clifden and Lady Elizabeth Spencer* ('Beauty and the Arts,' Ch. Wertheimer) is perhaps a little strained in the composition, but nobody could find anything but words of admiration for the lovely *Mrs. John Johnson* (Ch. Wertheimer), the entrancing *Mrs. Long* (Ed. Simon), the *Mrs. Buchanan* (A. V. Goldschmidt-Rothschild), the fine *Lady Poulett* (A. de Rothschild), that fascinating picture of a little girl, *Miss Holbeck* (Ch. Wertheimer), and *Thomas Fane* (Lord Burton). The much-admired *J. Walter Tempest* (A. Wertheimer) is magnificently drawn and conceived, but the coloration is not altogether pleasing. It, too, belongs to the class of pictures which reproduce so well in black-and-white that such a reproduction leads one to expect features which the original lacks.

The inimitable *Duchess of Devonshire* with her little daughter (Duke of Devonshire) was alone worth a journey to the exhibition. No other portrait painter in the world has ever surpassed Reynolds in the fertility with which he invented captivating and unrestrained poses, nor in the ability in catching a charming expression and making it appear to be the natural one of the sitter. This applies especially to the picture just named, to the *Mrs. Payne Gallwey* (J. P. Morgan) and to the *Lady Betty Delmé* (J. P. Morgan). Among the other superfine Reynoldses to be seen here, I should note the *Mrs. Froude* with a lute (Ch. Wertheimer), the marvellous *Lady Caroline Price* (Sir Julius Wernher), *Cupid as Link Boy* (J. P. Morgan), *Mrs. Jelf Powys* (C. Wertheimer), *Lady Stanhope* (ditto), *The Babes in the Wood* (J. P. Morgan), and a Corregiesque *Sketch of a Girl* (Ch. Wertheimer).

The Raeburns were all first-class: *The Elphinstone Children* (Ch. Wertheimer), *Sir William Maxwell* (Messrs. Agnew), *Mrs. Mackenzie* (ditto), *Lady Raeburn* (Sir Ernest Cassel), and *Lady Maitland* (J. P. Morgan).

Hoppner could only with difficulty hold his own in this society, even with *Mrs. Jerningham as Hebe* (Ch. Wertheimer) and the *Setting Sun* (The Godsall Children, J.P. Morgan), and Shee and Beechey were scarcely in the race. Lawrence's *Miss Farren* (J. P. Morgan) was one of the *clous* of the exhibition, a marvellous feat for a youth to perform and a huge contrast to the mannered and insipid *Childhood's Innocence* (Julia, Countess of Jersey, Ch. Wertheimer) of his later years.

A mere mention of some magnificent landscapes by Gainsborough and Constable (Lord Swaythling, the Royal Academy) must close this imperfect list.

The question of a new municipal museum for Frankfort-on-the-Main has now been definitely settled in the manner indicated in our February issue. The new museum is to contain four departments: 1. Modern paintings. 2. The work of local Frankfort artists. 3. Sculpture; and 4. Collections subservient to the study of the history of art (books, magazines, photographs, casts, etc). The city councillors have voted half a million marks to begin purchases with. The director of the new museum—who, for the present, at least, is to be identical with the director of the Städel Museum—has already brought together a noteworthy collection of Gothic and Renaissance sculptures and carvings. For the second department the purchase of a large number of works by Boehle, paintings and etchings, is contemplated. The municipality have likewise purchased the



CONSTANCE. BY ALBERT P. RYDER. IN THE COLLECTION OF SIR WILLIAM VAN HORNE

entire collection of Graeco-Roman antiquities formed by the late Adolf Furtwaengler, Professor of Classical Archaeology, for its museum.

The first meeting of the new Deutscher Verein für Kunstwissenschaft took place on March 7th, at Frankfort. The proposed constitution was submitted for adoption. It transpired at once that there are apparently two currents already in this early stage of the society's existence. To the one belong the specialists and art-historians proper, who aim at furthering the interests of their profession by the publication of the so-called 'Monumenta Artis Germaniae,' by launching a serious magazine and publishing annuals and a bibliography. To the other there belong the connoisseurs, art-enthusiasts and patrons, who take less interest in the purely scientific plans, but rather wish to direct attention to the various proposals for spreading a general interest and understanding for art. Although these latter are the financial support of the new society, they do not seem to have succeeded in pushing their claims to the fore. One influential member openly confessed that he cared little for the 'Monumenta' and a magazine, and that his support was secured on the strength of the proposed general cult of the fine arts. The provisions which section 6 of the submitted constitution made for this cult were justly deemed unsatisfactory and were all dropped. One gentleman, a university professor, very aptly remarked that to introduce the study of art-history as a compulsory feature in the curriculum of the lower schools and gymnasia would tend rather to put fine art in disfavour with the growing generation.

In the face of this chaos, a museum director suggested that the real foundation of the society be deferred until the initiators of the scheme, Bode and Althoff, with a few of their assistants, had grappled with the issues in question sufficiently to offer more definite proposals after the lapse of a year. Something very like this plan was finally adopted. A *directorium* of twenty-five members and a general committee of one hundred are to be established, with power to call a second convention about this time next year, when, it is hoped, matters will have clarified sufficiently to make feasible the foundation of a society with definite and attainable ends in view. If the present meeting gives one a fair forecast of what we may expect, there is little chance of the society taking up the bibliography, or the annual reports; nor will it publish a new magazine, though it possibly may support the 'Repertorium' in such a way as to enable the publishers to make of it a monthly, purely scientific but liberally equipped.

From the heirs of Menzel, the Bavarian Government has received the gift of sixty of the late master's works. There are nine oil sketches and half a dozen small water colours among them; the rest is made up of drawings and pastels. The whole collection will probably be housed in the Munich Print Room, which institution Menzel is said to have specially favoured.

At the Winter Secession Exhibition the Bavarian Government purchased four paintings by Albert von Keller, *An Audience* (1871), *Empress Faustina in the Temple of Juno at Praeneste* (1881), *In the Gardens of the Villa Wolkonsky at Rome* (1885), and *Tea Time* (1886), for the new Pinakothek at Munich, which already contains two excellent works by this master. Revisiting this gallery the other day, it struck me that the possibility of adapting the walls to the new acquisitions is by no means the greatest difficulty with which the director has to battle. It seems scarcely credible that the building is not heated during winter time, and, as far as I could make out, it is quite impossible to heat it at all. The halls are as cold and damp as cellars. A Sunday crowd, during this early spring season, naturally brings a good deal of warmth with it, and some of the pictures seemed to reek with moisture. There were several—bright day that it was—glistening with all the hues of the rainbow: it was impossible to find a point of view from which the whole painting could be taken in at a glance. There was always a reflection somewhere, apparently due to the moisture. Possibly some of the paintings are undergoing chemical changes, too, owing to the indifferent quality of the paints employed. There has been much complaint of this lately, and I have referred to Mr. Keim and his society for the improvement of pigments and vehicles before now.

The invaluable collections in the old Pinakothek are better cared for; this building is heatable and kept at an average temperature all the year round. It astonished me to find in an institution which does not shirk the responsibilities incumbent on elaborate restoration (the Dürer *Adoration* and Baumgärtner altar wings!) some pictures sorely neglected. The wonderful Rubens *Massacre of the Innocents* threatens to crack seriously, and on the left hand side of the picture there is a triangle of paint and ground altogether gone, about half an inch across. Speaking of Dürer restorations, by the way, calls to mind the circumstance that Glück of Vienna recently maintained, with much likelihood, that the *Adoration of the Magi* in the Uffizi has been repainted along the left hand side, behind the Virgin, where St. Joseph must originally have stood. Probably we shall soon see this Dürer too in its pristine state.

This year will again see an important art exhibition at Darmstadt. Painters living in Hesse or connected therewith will be invited to exhibit. The principal feature, however, will be the show of applied art. Among other things five furnished labourers' cottages for one and for two families will be exhibited. The former are to cost, furnishing

and all, 4,500 marks ; the latter, 8,000 marks—and the exhibitors are bound to supply any subsequent order for such a house at the prices affixed to the objects they exhibit. This is an excellent, novel idea. The cry of 'Art for the people' has been much abused, and even such an artist as H. Vandevelde has shown himself utterly unable to carry his popularization of art into effect. He once proclaimed that his aim was to produce true art so cheaply as simply to crowd the sham and tasteless article out of the market. But he did not progress very far in the direction of this goal. His furniture and his silver-ware are about the most expensive one can find, and producing objects which only millionaires can buy does not seem a very effective way of spreading a love for art among the lowly. It remains to be seen what the men at Darmstadt will be able to put up for these small sums. The experiment, in any case, will be valuable and interesting.

That lovely and unique Mecca for all students of historic black-and-white, the Albertina at Vienna, has a wonderful exhibition of portrait drawings on view. Few directors in the world, drawing solely upon the resources of their own establishment, are able to make the show Dr. Meder has brought together. Beginning with Gentile Bellini, a Lippi and other early Italians, the heads range *via* Dürer and the little masters, Rubens and Van Dyck, Vaillant, Silvestre, Nanteuil, Watteau, to name but a few, down to the men of our own time, among whom I noted an interesting portrait of Keller by Böcklin, and William Strang's colour-crayon drawing of his daughter Nancy. The Albertina need not curry favour with the public: the attendance is as large as can be accommodated, it being virtually a private collection. So there are only two or three exhibitions arranged every year. But every one of them is worth travelling miles to see.

Probably no private art gallery has ever before collected so fine a show of Goyas as those to be seen at present in the Galerie Miethke, at Vienna, with which we hope to deal next month.

An alarming rumour is just spreading, to the effect that the director of the Berlin National Gallery, von Tschudi, is to leave his post in the course of a year. At the time of his entry into office, the National Gallery was by some styled the Catacombs of German nineteenth-century art. It fell to the lot of von Tschudi to turn it into a collection worthy of the German capital, and really representative of the art of the past and present century. In England, where the opposition between conservative and progressive art-enthusiasts has never been driven to such a point as on the continent, the difficulties of the position will hardly be realized. The National Gallery at Berlin contained many specimens of the best masters, but more, of a larger circle, were entirely missing ; everything that savoured of modernity was rigidly excluded since the year 1880. The previous authorities did not seem to be aware of the art which descended from the school of Fontainebleau and of Manet. Nothing by foreigners found its way into the halls of the National Gallery. Half of them were occupied by battle pictures, which were but patriotic offerings at best, and by ephemeral historical or *genre* essays. The few years that von Tschudi has been at work have altogether changed the character of the gallery. Uninteresting work has been removed from the walls, and the most important *lacunae*, which prevented the collection from reflecting a true picture of German nineteenth-century art, have been filled up. The recent retrospective exhibition was a great help thereto. Finally, the show of foreign work is at least equal to that in the Luxembourg or the Tate Gallery. All this has been effected in constant strife. The director was hampered by such rules as, for example, that his acquisition of works by foreign masters must be restricted to one-tenth of the annual additions, and, that one-tenth once reached, he was not permitted to accept a further foreign painting, even as a gift. Reactionary views have gained the upper hand, and in the Prussian Diet, a member blandly proposed reinstating the National Gallery in the *status quo* in which von Tschudi found it. Rumour has even hinted that Dr. Bode is going to resign his position because of the lack of support on the part of the Government which von Tschudi has received. Probably there is no foundation whatever for this report, but it is an indication of the consternation with which the former has been received by all interested in the welfare of the National Gallery.

The Kaiser Friedrich Museum at Berlin acquired some time ago the life-size portrait of *Sir James Montgomery*, Lord Chief Baron of the Exchequer, by Raeburn. The subject is seated in black robes and powdered wig, looking somewhat wistfully at the spectator. It is rather quieter, not so buoyant with life as some of Raeburn's best work.

The Kunstgewerbemuseum at Berlin has come into possession of some fine porcelain, bought at the recent Clenini sale, the principal articles being three sets of early Berlin ware. The first of these is a coffee service, sent on the 22nd of April, 1764, by Frederick the Great as a gift to General De la Motte Fouquet, to convince him that Berlin was producing as fine a quality of work as the Meissen factory. The porcelain shows the rosy tint common to Berlin's early produce, and great delicacy in the painting. A triple tea service in Louis XVI style, dates from about 1780, and is reminiscent of antique vases in its shapes. The third set is an 'Empire' chocolate service, once a present from Prince Biron of Curland to Count Wassiliew, with



MOONLIGHT MARINE. BY ALBERT P. RYDER.
IN THE COLLECTION OF MR. N. E. MONTROSS



MOONLIGHT MARINE. BY ALBERT P. RYDER.
IN THE COLLECTION OF SIR WILLIAM VAN HORNE



THE FOREST OF ARDEN. BY ALBERT P. RYDER.
IN THE COLLECTION OF MR. N. E. MONTROSS



DEATH ON THE PALE HORSE. BY ALBERT P. RYDER

portraits of Frederick the Great, Queen Louise of Prussia and her sister Friederike. Further acquisitions are a fine but incomplete Viennese coffee-set, about 1735; some of Böttger's red earthenware; and little figures of Berlin, Fulda, Nymphenburg and Viennese porcelain. H. W. S.

ART IN AMERICA

THE ART OF ALBERT P. RYDER

WHILE we blame the gods for denying us what we regard as our due proportion of creative talent, it is a tactical mistake to overlook a single one of those who have the authentic gift and who work scarcely regarded in our midst. The names of quite a number of American artists are known to most art lovers on this side of the Atlantic, but I believe comparatively few have ever heard of Ryder, and yet he appears to me to merit very serious attention. I do not know whether our European ignorance is our own fault or the fault of those American critics who ought to have made clear to us long ago what undeniable genius, what unmistakable inspiration, shine through the works of this artist. Nor is it worth while to consider whose the fault is. I believe that one has only to show his work—even in the accompanying reproductions—to convince those who have an open mind and a seeing eye of Ryder's definite achievement. It is the kind of achievement by which landscape art can justify itself, and the art of pure landscape assuredly often stands in need of justification. Ryder's genius is essentially akin to that of the lyric poet: it might arise almost at any moment, and in any circumstances; it does not belong particularly to its age or its place; one might almost say that it was independent of the artistic tradition it inherited. Certainly, its effects depend upon no slowly built-up knowledge of technique and construction, no inherited craftsmanship handed on from one generation to another. What Ryder has to say is so entirely personal, so immediately the fruit of his own peculiar humours, that he was bound to find for it a mode of expression equally peculiar and individual. Ryder, of course, belongs quite definitely to his age, and, though not quite so obviously, to his country; but it is partly by virtue of this very exaggeration of individualism in his art that he does so. So that it seems of little importance to explain, even if I were able to, his genesis and development. One accepts him merely as an isolated phenomenon, a delightful and unexpected freak of his stock. Still, it is impossible not to associate him almost immediately with one other American creator, namely, Edgar Allan Poe, nor to wonder whether similar circumstances, or a similar violence of reaction from them, have been at work in the formation of their kindred spirits.

In any case, Ryder, though he is happily still in full possession of his powers, still a producer, belongs to the pre-Whistlerian age. He is the last gleaning of the harvest of 1830; his romanticism has the fervour and heat of the earlier votaries of the movement, he has the unconsciousness and abandonment which one looks for in vain in contemporary art. One thinks first, as I said, of Poe, because something in their isolation has given a common quality to the work of the two, but after him one thinks of the earlier romanticists, of Shelley, of Coleridge, of Schubert.

Take for instance his *Constance* (Plate i). It has the audacity of conviction, the sheer indifference to all ordinary plausibility, of an inspired vision. It might be dangerous to hazard a guess as to which way the boat is moving, or how it is constructed or can float at all; but there can be no doubt that it is moving forward by some magic spell with the silent swiftness of Alastor's bark 'As one that in a silver vision floats, Beneath the cold glare of the desolate night.' And all this, so comparatively easy to poetry, so difficult to painting with its more specialized vision, is given by a very peculiar method, by a most elaborate and hyper-subtle simplification. The actual forms are almost childishly simple, but they have a mass and content essential to the effect they produce.

And this, I take it, is one of the crucial problems of the painter, especially the modern painter, namely, to give a sense of the complexity, infinity and richness of matter without involving his design with a corresponding complexity of form. Ryder has solved it by painting over and over again, loading his paint sometimes to a dangerous extent, and producing at last a wonderful enamelled surface overlying a broken and highly varied impasto. It may be that this peculiar technique, which he has worked out for himself, is also due to a certain tentativeness, almost a hesitation, in his manner, which leads him continually to refine on the idea, changing gradually every element in the design until each part becomes expressive. In any case, the result of this infinitely laborious process is one of great simplicity in the achieved result. The actual units of composition are few, and only by the subtlest perfection of their relation could such a rich content be given by such bare material. Here the placing and shape of the ungainly mass of the boat have clearly been refined upon endlessly, they could not have been arrived at *au premier coup*; but surely the whole design would fall apart or lapse into dullness if it were not for the fine discovery and the exquisite adjustment of the diagonal masses of the nearer clouds giving a drift of motion opposed to the horizontal lines of the distant strata.

As simple in its elements and yet as full of nicety

is another *Marine* by him (Plate ii, No. 2). It too has movement, though of another kind—more buoyant, more exhilarating, less ghostly—for the mood is entirely different from the last. But here again the simplification of the forms, the willed awkwardness and *gaucherie* of the ship's silhouette, gives I know not what of conviction to our sense of the infinite planes of wind-swept, moon-illumined air. And again as always in Ryder's works the cloud arabesque has the symbolism of high romance.

For purest romanticism, it would indeed be hard to surpass the *Forest of Arden* (Plate iii, No.1). What invitation in the winding stream, what unrealized, oft-dreamt possibilities beyond those undulating hills, what seclusion and what delicious terrors in the brooding woods, and what happy augury in the sky! One might perhaps wish the lovers away. Mr. Ryder has not quite the power to people his own landscape, and after all—for romanticism is the most egoistic effort of the imagination—we each want the Forest of Arden for our own loves. How he could have got his composition without these figures I cannot tell, but that is Mr. Ryder's concern.

In quite the opposite vein is the *Death* on the racecourse (Plate iii, No. 2). Here the planning of masses is less deliberate; the whole effect is more elusive; the technique, if I remember right, thinner—it approaches more to the feeling and the handling of Matthew Maris, with whom Ryder has much in common. But this shows, too, his likeness with Poe, for both have the quality of lyrical *macabre*, though Ryder's have not the perversity of Poe's inventions. This seems to me slighter than those I have hitherto discussed, both in motive and in execution. It is rather by way of a poetical conceit than a deeply-felt poetical truth to give us Death, the racer who has ridden down all rivals and now is condemned to ride round for ever, deprived of the dear companionship of his enemy and victim, man. I lay no stress on my interpretation, which as likely is not is wrong; but some such ideas are prompted in my mind by the vague but not serious dread of the cloud arabesque and the admirably thought-out contour of the distant hill.

Finally, let me speak of what, so far as I have seen his work, is Ryder's masterpiece, the *Flying Dutchman* (Plate ii, No. 1). I am by no means sure that I have any right to give it this title, but somehow the ideas have got associated in my mind. It seems to possess the weird and legendary awe that befits that theme. Here the emotion is more serious, more profound, than in those we have discussed before. And in correspondence with that the design is more absolutely ascertained, the tone and colour harmonies more definite, and, finally, the quality of the paint has the perfection and the elusive hardness of some precious stone. I doubt whether the artist himself could to-day tell us by what unconscionable processes, by snatching at what felicitous accidents, by obedience to what half-guessed principles, he has wrought the slimy clay of oil pigment to this gem-like resistance and translucency. The whole effect is that of some uneven enamel, certainly of something that has passed through fire to give it so unyielding a consistency. That this extraordinary quality has been reached only with infinite labour is evident from the dangers that this little panel has undergone of cracking up altogether owing to the incessant overloading of one coat of paint on another. Such a technique is for that very reason not in itself desirable; and, could the result here attained have been reached by more controlled, more craftsmanlike methods, one would certainly have preferred it. But we accept it none the less as it is, as something unique in its method, but something in which the peculiar method is felt to be essentially bound up with the imaginative idea and to be justified by the perfection with which it renders that.

I wish I could translate the ominous splendour of the colouring into words. I can only give a faint idea. The sky is of a suffused, intense luminosity, so intense that the straw-coloured moon and yellower edges of the clouds barely tell upon it. The clouds themselves (one may guess from them that Ryder has been a student of Blake), the clouds are of a terrible, forbidding, slatey grey, not opaque, but rather like the grey of polished agate, only darker, harder, more unyielding. These are so dark, and their silhouette on the sky is so fiercely emphasized, that the utter blackness of the sails can barely tell upon them. Almost equal in tone with the clouds is the mass of the sea itself, but in colour it contrasts with them, being of an intense malachite green, dark, inscrutable, and yet full of the hidden life of jewels and transparent things. This note is taken up again, if I remember rightly, in the sky at the top left hand side, but with a tendency to dull peacock. I need say nothing of the composition, of the effect of unending, relentless movement given by the diagonals crossing, at such nicely discovered points and with such just inclinations, the barred horizontals—its rare quality is evident even in our reproduction. Here, then, is a vision recorded for us so absolutely that once seen it can never be forgotten. It has the authoritative, arresting power of genuine inspiration.

Sensations such as this little picture arouses are not so common that one can afford to pass them by without dedicating one's tribute of praise to their authors, or without desiring that a wider circle should enjoy so much of them as can be conveyed by a reproduction. I have to thank Sir William van Horne and Mr. Montross for their courtesy in permitting me to make use of their examples of Ryder's work. ROGER E. FRY.



Emery Walker Ph. Sc.

Portrait of a Boy
By J. L. David
In the collection of W^m Claude Phillips

EDITORIAL ARTICLES

THE CRISIS IN GERMANY

AMONG those who have made any study of the progress of public galleries during the past few years there can be no two opinions as to the reported retirement of Dr. Von Tschudi. It has been generally recognized that the great progress made by Germany and American art collections during the last decade has been due to the courage with which both nations have adopted the principle of choosing able directors and giving them a free hand. Even in England, where the contrary plan has been in operation for some time, its objectionable features have been considerably mitigated of recent years by mutual tact and good sense, and every one will hope that the report of this sudden change of attitude in Germany will prove to be unfounded. Whatever interest we may take in the friendly rivalry between the great collections of our own and other countries, that feeling in the case of Germany is tempered by so much admiration for the acumen and enterprise her great museum directors have shown, that we should be genuinely sorry if her appreciation of the fine arts was to be narrowed by ill-advised official interference, quite apart from the personal sympathy felt for one who has done such splendid work as Dr. Von Tschudi.

MODERN PICTURES IN THE SALEROOM

THE picture sales in London of the past two or three months have been of considerable interest. A great variety of works of art have come up for judgment, and, in spite of the general depression of trade, there has been no disinclination to pay for the very finest things even larger prices than have ever been paid for them before. Things of average merit have, on the other hand, fallen considerably in value, and buyers have discriminated more sharply than ever between quite first-rate examples and pictures which, though good of their kind, just fail to come up to the highest standard.

No doubt the general scarcity of money has something to do with this discrimination. For the very best things there must always be a market, but things less good can wait till the financial outlook is brighter. But with this reason for inequalities of price, others, hardly less potent, must be reckoned.

There can be little doubt that, though the number of picture buyers may not have increased greatly, their critical faculty has been considerably augmented. In the past the collector was apt to pick and choose the artists whom he patronized, but the choice once made he was faithful to it, and bought picture after picture from his favourite painter or favourite school. Now, names and schools seem to have lost their glamour: the work of art becomes more and more, the painter less and less.

Ten years ago any painting by Millais that came into the market would have fetched a high price on the mere strength of his reputation. Now it is generally recognized that his later pictures are hardly better than those of his academic contemporaries, and so they share a similar fate. If *The Huguenot* or any other important work of Millais's wonderful youth were to come into the market, it would still fetch

an enormous price, but that price would be of little or no assistance to the artist's feebler products.

Even a name like that of Turner will not sustain any Turners that fall short of supreme excellence. A superb drawing like the *Constance* will fetch more than two thousand guineas ; a drawing of the same size but less perfect in conception and condition will hardly be worth a twentieth of that sum. Even the great masters of the Barbizon school, though they are supported by very strong cosmopolitan patronage, cannot escape these fluctuations entirely, though the oscillations of price are never so violent as in the case of men like Millais, whose reputation was for the most part a fashion of one country and one period.

But if the great names of the auction-room are subjected to this fierce ordeal, can we wonder that the minor men sometimes fall into utter disrepute ? Over the fate of such painters as Boughton and Calderon it is hard to feel much pity. They painted for popularity and achieved it, and the prices their pictures now fetch seem low only because the prices which they once asked and obtained were absurdly high. Hook and Henry Moore stand on a somewhat different footing. Both possessed a fresh and vigorous talent, and, though the taste of the public compelled them to work in a narrow groove, the work they did was, in its way, good.

Yet facts seem to show that the obvious naturalism which their public compelled Hook and Henry Moore to practise is a field in which other men may (like Mr. Hemy) obtain similar competence, and they have lost the affections of the market in some degree, quite apart from such actual weaknesses as may exist in their work, because a number of other painters have produced and are producing seascapes of the same character and force. Able naturalism is common in these days, and the expert collector needs something that is more than common.

Yet among the artists whose work answers that description, who have been more than capable painters of natural phenomena, we find considerable fluctuations in value.

The great Preraphaelites, for example, have been looming larger and larger in the public eye, and receiving more generally the appreciation which they have long deserved. In the past they were patronized chiefly by a small body of enthusiastic admirers and, possibly as a reaction from outside hostility, these admirers were wont to value both the weak and the strong works of the school at a level which, if not very high, was more or less uniform. Now that recognition of Preraphaelite work has become, as it were, a part of the common stock of artistic knowledge, the market has begun to pick and choose between the best things and the things that are not quite so good.

Rossetti, in consequence, is now taking his true place, and his early works, more especially those in water colour, in which is concentrated the essence of his great genius as an imaginative designer, are rising rapidly in value, while his larger, later oil paintings and studies, where his hold both on life and on design is relaxed, are somewhat less highly prized.

The art of Burne-Jones is being subjected to a similar ordeal, and it would appear that in his case the public judgment is still unreliable. Otherwise it is difficult to understand why, on the very day when *A Wood-Nymph* quite deservedly fetched a high price, *A Sea-Nymph*, the companion picture, and in its way no less delightful, reached only a very moderate figure. Possibly the design was too boldly symbolic and decorative for the public comprehension, and it may be noticed that another fine designer, Ford Madox Brown,

has never yet attained anything like the appreciation which must inevitably some day be his. We seem, in fact, to have got to a stage when we recognize the absence of good design, but are still not quite accustomed to its presence.

The press has made much of the collapse which has taken place in the prices obtained for the work of well-known Academicians. We can now see pretty clearly what the causes of the collapse have been. It is generally recognized that the prices they once obtained were quite artificial, and had no relation to current market value. Had they sold their pictures originally for fifty or a hundred pounds apiece, and been content to live like artists, the prices their works fetch to-day would not be a matter of comment. They made the mistake of wishing to live like merchant princes, and are paying for it in posthumous discredit. The only painter who can afford such luxurious ideals is the successful portrait painter, for his success is based on the everlasting foundation of human vanity. All other artists have to build upon the uncertain sands of contemporary taste and intelligence.

It is, however, in the matter of colour and design that the Academicians as a group have failed most signally to satisfy a more critical age, and the chief cause of their unpopularity lies in the simple fact that their works, when hung on the wall at Christie's, fail to hold their own. The tender talent of such a painter as George Mason, for example, still charms us because, though it may reflect the sentimentality of a bygone epoch, it is expressed in pictures that are pleasantly coloured and rhythmically designed; while the accomplishment and minute observation of a Brett, the breezy naturalism of a Henry Moore, and the undeniable talent and skill of a Hook (not to mention the poor, futile anecdotists associated with them) are displayed in vain, because the sense of design and colour is in abeyance or wholly absent.

The verdict of the market may have been severe, but it has not been entirely unjust. Nor is it without promise of a more speedy recognition in the future for the artists who are above all things good designers and good colourists, and for the collectors who have the judgment to patronize them in time. The weeding process that is now taking place is an unpleasant but much-needed preliminary, if not to a millennium, at least to a state of things in which a good artist ought to be tolerably sure of a modest competence. If he is really a good artist, that prospect should content him.

SOME NOTES ON THE ORIGIN AND THE DEVELOPMENT OF THE ENAMELLED PORCELAIN OF THE CHINESE—II[1]

BY EDWARD DILLON

IN the first part of this paper I spoke of the two main classes into which the enamelled porcelain of late Ming times may be divided, and I gave some account of the group with prevalent iron-red decoration. The other and larger group is of quite a different character. Under this division we must bring together the earliest, or nearly the earliest, members of a large class of enamelled porcelain that is known to the Chinese as the *wu-tsai* from the five colours that occur in the decoration. These colours are, in the order of their importance, in Ming times at least, an under-glaze cobalt blue, a leafy green of two shades, an iron-red often of a rich orange hue, a poor purple and a yellow passing from straw-colour to full Naples yellow—the last two colours generally very sparingly applied.

Now unlike the iron-red family lately described,

[1] For Part I see THE BURLINGTON MAGAZINE, vol. xiii, p. 4, April 1908.

this five-colour group probably—but we have no definite proof of this—had its origin before the time of Wan-li. On the other hand, in the next dynasty we may regard an important contingent of the vast series of enamelled porcelain that we know as the *famille verte* as a development or a revival of the Wan-li pentad.[2] From the predominance of the under-glaze blue in the earlier specimens, this Wan-li five-colour group may be perhaps held to be itself a development of the Ming 'blue and white.' There is in the British Museum a handsome plate with scenes from the Taoist heaven that well illustrates this stage. On this plate the blue is only enlivened here and there by a few passages of other colours. Near to it, in the same case, is a pear-shaped vase with magnolia blossom and the fantastic figure of a cock ; on this vase the over-glaze colours play a more prominent part, although the under-glaze blue is still predominant. Both these are probably examples of Ming porcelain, perhaps from the beginning of Wan-li's reign, before the decadence had set in.

We must now see what can be gleaned concerning the origin of these new enamel colours and the conditions under which they were applied. The potters of early Ming days were able to combine with their decoration of under-glaze blue a brilliant crimson derived from copper. This colour also was applied *under the glaze*. When in the sixteenth century the art was lost—the under-glaze copper was now at best of a russet tint—its place was taken by an iron-red, a kind of bole, applied *over the glaze*. There are many references to this new colour—it was evidently regarded as a makeshift—in the orders sent down to the potters at King-te-chen from Pekin by the palace officials of the later Ming emperors. Along with the iron-red other over-glaze colours make their appearance, completing the pentad—the *wu-tsai*. These are a manganese purple, a copper green and a yellow generally of a pale straw colour (this yellow enamel contains, in addition to iron sesqui-oxide, more or less antimony). Now—and this is a very significant point to bear in mind in connexion with the development of the enamel decoration of porcelain—these last are the three colours used in another important group of polychrome Chinese porcelain. They are the base of the *san-tsai* or colour triad of what may be called the 'painted glazes,' a family that had its origin in early Ming times, and of which I shall shortly have something to say. For the present it will be enough to state that the *san-tsai* painted glazes are not properly enamel colours, but, as the name implies, glazes painted over the biscuit, which was then re-fired in the original kiln, but at a lower temperature. They were revived in another form at the time of the great renaissance under Kang-he, but we are not concerned with them when treating of the Wan-li enamelled wares. What I want to accentuate is that the five colours that have played so important a part in the history of enamelled porcelain had their origin in a combination of the under-glaze blue, first with the iron-red that had replaced the under-glaze copper, and then with the three colours of the painted glazes (otherwise of the *demi-grand feu*) which were now employed as enamels over the glaze.

Provided, then, with this pentad of colours, the potters of late Ming times began to decorate their enamelled porcelain with the same conventional designs that had long served for their blue and white ware ; indeed, as I have said, in the earlier specimens the underglaze blue is still dominant. A type was thus established which prevailed, it would seem, during the ensuing period of unrest that preceded the revival under Kang-he. After the middle of the seventeenth century there arose some demand for enamelled porcelain in Europe, and it was ware of this type that was then first exported. Indeed it would appear that the exportation of this class of porcelain continued for some years after the introduction of a more artistic or, at least, of a more refined style at King-te-chen when, at the instigation of the great viceroys sent down by Kang-he, new life was thown into the kilns. Examples of this rather summarily decorated ware, classed sometimes as *famille verte*, at others as 'Ming enamels,' are often to be found in old houses in England. As a class it is nowhere better illustrated than at Hampton Court.[3] The great and varied triumphs of polychrome decoration which we include under the name of *famille verte* were doubtless at first reserved for 'palace' consumption, and examples only reached Europe at a much later date. So far as these belong to the five-colour group (we must remember that a part of the so-called *famille verte* belongs to the three-colour group and had, as we shall see, a quite different origin) they are distinguished by the increased prevalence of a leafy green. On the other hand the under-glaze blue now takes a secondary position and is soon replaced by a cobalt enamel over the glaze.

There is another ground for the recognition of the historical importance of the five-colour enamels of late Ming times. We must recognize in them the origin of the great group of enamelled porcelain of Imari, the 'Old Japan' of our ancestors. Although as a distinct family the Imari ware—made for the most part for exportation—was not developed before the close of the

[2] There is, as we shall see, another large department of the *famille verte* which is to be regarded as a development or rather as a representative of the early Ming ware with painted glazes that has yet to be described.

[3] For some notes on the oriental porcelain at Hampton Court, see my 'Porcelain,' p. 225 seq. Since that account was written the china in the palace has been rearranged. It is now better seen, but one must regret the removal of some quaint old pieces from a cabinet in which they may very well have been placed by that enthusiastic collector, Queen Mary.



CHINESE PORCELAIN ENAMELLED WITH FIVE COLOURS. XVI CENTURY (EARLY OR LATE). IN THE VICTORIA AND ALBERT MUSEUM



1. CHINESE PORCELAIN BOWL WITH OVERGLAZE DESIGN IN FIVE COLOURS. DATE-MARK OF CHENG-TE (1505-1521). BY KIND PERMISSION OF MR. GEORGE SALTING



2. WATER-VESSEL IN FORM OF CARP. 'SAN-TSAI' PAINTED GLAZES WITHOUT BLACK PENCILLING. PROBABLY XVI CENTURY. IN THE VICTORIA AND ALBERT MUSEUM



3. SMALL WATER-VESSEL IN FORM OF CHINESE POET RESTING ON JAR. 'SAN-TSAI' PAINTED GLAZES WITH BLACK PENCILLING. EARLY XVIII CENTURY. BY KIND PERMISSION OF MR. GEORGE SALTING

seventeenth century, yet it would seem to be founded on a comparatively early stage of the late Ming enamels. The under-glaze blue, of peculiar tint, is here distinctly dominant, and is sometimes combined with little else than a skilfully distributed gilding and a few touches of iron-red.

In attempting to unravel the obscure and complicated history of the origin and development of enamelled porcelain it is essential to bear in mind that, as a class, this ware had its origin during a time of decadence. To a Chinese mind the introduction of enamel decoration has come to be associated with that decadence and with the accompanying relaxation of manners—above all, with the inroad of foreign fashions that were part and parcel of the decay. We have evidence of this in the protest of the censors against the orders for polychrome ware sent down to the potteries by Wan-li himself. Now it so happened that it was precisely during the period of anarchy which set in after the death of that emperor, and which we have seen continued, in the southern provinces at least, up to nearly the end of the seventeenth century, that the great demand for Chinese porcelain arose in India, in Persia, and somewhat later in Europe. We must not, then, be surprised to find that the wares exported at this time were of inferior quality, and that as a whole they have about them something exotic and what to a Chinese mind would appear barbarous. This would apply not only to the 'blue and white' exported in such amazing quantities to India, to Persia[4] and to Holland, but still more, perhaps, to the coloured ware for which the demand, towards the end of this period, was arising in Europe generally.

We must not, then, be surprised that when a definite revival came some time after the accession of Kang-he, a sponge was, as it were, wiped over all this evil period. All that it produced was ignored, and an attempt was made to return to the wares of early Ming and even more remote times. This was a spirit that continued to influence much of the work produced under the two succeeding emperors, Yung-ching and Kien-lung. The movement in favour of the old work was, however, carried out on the freest lines. To give but one example, an important class of Kien-lung porcelain ('*famille rose* egg-shell,' we should call it) was held to be a resurrection of the 'chicken cups' of Cheng-hua (1464-1487). What the original 'chicken cups' were like I confess myself quite unable to pronounce, but if they even remotely resembled in technique the daintily painted 'egg-shell' of the middle eighteenth century, then in our attempt to identify the porcelain of early Ming times we are upon a hopelessly wrong tack. In many cases the eighteenth-century potter seems to have thought that he had made sufficient sacrifice to the spirit of antiquity when he had placed the name of a Ming emperor on the base of his vase or plate—Cheng-hua or Cheng-te for preference. The name seems to have been for the most part selected quite at random, and with little or no relation to the class of ware known to have been produced at the earlier date. But note that the name of Wan-li is never thus employed, nor that of his immediate predecessor, Lung-king. It thus happens that, apart from Japanese wares, when one of these names is found on a piece of porcelain, we can safely pronounce the specimen to date from the late sixteenth or early seventeenth century. This at least is something gained.

To return to our polychrome porcelain—'polychrome' is here a convenient expression, for it covers what I have called 'painted glazes' as well as true enamels. I have so far ignored the existence of enamelled porcelain previous to the time of Wan-li. Now what do our authorities tell us as to the time and manner of origin of all such early wares? To say the truth they all sound an uncertain note—I had almost said that they discover a tendency to trim or 'hedge' on this point. Thus in the British Museum, on one of the cautiously worded notices that so carefully guide us through that most instructive of all collections of oriental porcelain, we are informed that 'it is doubtful whether any porcelain was painted in colours over the glaze before Wan-li.' There is here, it is true, a reserve—but a very gentle one. On the other hand with regard to that most supremely interesting vase with both turquoise and green enamels over the glaze and cobalt blue under it (No. 1 of the coloured plate in the April number) the label attached allows it to be 'possibly of the date' indicated by the inscription on the base. Now this elaborately enamelled vase bears the date mark of Cheng-hua, an emperor who flourished as far back as the fifteenth century. We are thus left in suspense on this burning question. Let us then turn to what we may regard as our safest and most trustworthy guide in all that relates to oriental porcelain—the introduction that Dr. Bushell has written for his catalogue of the Walters collection. Here, on p. 239, we find the statement: 'The rare pieces decorated in colour before this time [*i.e.*, Wan-li (1572-1619)] were inlaid on it (the biscuit) with . . . coloured glazes'—that is to say, they are all to be classed, not in any sense as enamelled wares, but as belonging to our group of 'painted glazes.' If, however, in the same work we now turn to the description of some of the pieces of early Ming porcelain that were in the collection of Tsu-ching, we have the clear indication of a ware elaborately decorated with designs in colour, of what in fact can be nothing else than enamelled porcelain.

[4] In the 'Cross Galleries' at South Kensington may be seen what is doubtless the most important collection in Europe of Chinese porcelain brought from Persia, and here the curious mingling of types in the shapes and decorations may be best studied.

Tsu-ching drew up the illustrated catalogue of his collection, so freely quoted by Dr. Bushell, towards the end of the sixteenth century—that is to say, in the reign of Wan-li.[5] Many of these decorated specimens are attributed by the Chinese connoisseur who describes and figures them to the time of Cheng-hua and even earlier reigns. Now Dr. Bushell appears to place implicit confidence in the competence and honesty of this old Ming collector. On the other hand I find that some of those who write with authority (in America especially) treat this Tsu-ching as a 'fascinating romancer' and do not hesitate to declare that the illustrations in the original catalogue (now destroyed), when not evolved from his imagination, were copies of contemporary objects—*i.e.*, they were Wan-li enamels.

So far then it would seem that both the evidence from extant examples as well as, on the whole, the opinion of our best authorities would point to the latter part of the sixteenth century as the date when coloured enamels were first applied to their porcelain by the Chinese potters. And yet it must be confessed that there are, on the one hand, individual examples of coloured enamels, some of them of archaic aspect, for which it would be difficult to find a place among the wares of Wan-li, and on the other hand there are references in the Chinese books to elaborately decorated examples of porcelain, described as characteristic ware of early Ming emperors, references that it is almost impossible to interpret as descriptions of ware of the 'painted glaze' class.

Of the examples of early enamelled ware for which it is difficult to find a place and a date, I will only mention—(1) A bowl of a distinctly archaic aspect in the Salting collection (Plate ii), on which, besides an under-glaze decoration of fishes in full copper-red (the presence of this colour would alone point to an early date), we find an over-glaze design of other fishes painted in iron-red, two shades of green, a brownish purple, and finally a cobalt blue of a poor lavender tint. This bowl bears the date-mark of Cheng-te (1505-1521). There is nothing to lead one to think that the over-glaze colours were added at a later date than the under-glaze copper-red. The close resemblance of the design to that on the famous bowl in the possession of the Trenchard family should not be overlooked. This is the piece of Chinese blue and white porcelain which, it is claimed, was given to Sir Thomas Trenchard by Philip the father of Charles V, as long ago as 1506. (Figured in Gulland's 'Oriental China,' Vol. ii.) (2) The baluster-shaped vase in the British Museum (with the date-mark of Cheng-hua) to which I have already referred (see plate in last number). In this case the noticeable point, from a technical point of view, is the co-existence, over the glaze, of a turquoise blue and a leafy green, colours that in later days are rarely found in combination. (3) Certain remarkable pieces in the Grandidier collection now in the Louvre. Concerning these, I unfortunately have not at hand any definite notes, but of the same general type is a vase at South Kensington of which I give an illustration (Plate i). On this carefully potted vase the under-glaze blue is predominant in the floral decoration, which takes a form somewhat unusual in Chinese art. Among the other colours of the pentad, a pale lavender or lilac gives a *cachet* to the general effect. This colour is applied to the petals of a peculiar flower, with trailing stem, that is characteristic of this ware.

No one of these pieces has apparently any relation to the definitely fixed types of Wan-li enamel that I have described above. Nor again are the examples related to one another to form a group by themselves. Unless it be in the case of Mr. Salting's bowl[6] (Plate ii), which may indeed well be of the date indicated by the inscription, they do not fit in with any idea that we can form of the enamelled ware made before the middle of the sixteenth century. The style of the decoration and the comparative excellence of the potting have nothing in common with the well-known ware of Wan-li. Perhaps the most reasonable plan would be to attribute these exceptional examples of enamelled porcelain to the early years of Kang-he (say from 1680 to 1690[7]) when Lang Ting-tso or another was making his famous *sang-de-bœuf* vases. We may regard this as the earliest stage of the great revival, and it was doubtless a time of experiments. At any rate we have no other class of enamelled porcelain that can be definitely attributed to this period.

I will now say a word as to the sources from which the Chinese derived their knowledge of polychrome decoration. Before the end of the fifteenth century the Chinese were masters of the use of cobalt-blue and copper-red applied upon the unbaked porcelain and subsequently covered with a refractory (*i.e.*, non-plumbaginous) glaze. Now already by this time in the West complete command had been attained of processes of decoration which depended upon the tinting of a colourless, readily fusible silicate of lead by means of various metallic oxides. This decoration took two forms: (1) the lead flux was applied in various ways to the surface of metal to produce the *cloisonné* and *champlevé* enamels of the Greeks and the Western peoples; (2) the flux was applied either as a bead-like decoration or painted over the surface of glass vessels on the enamelled lamps and

[5] I refer to the famous 'Bushell MS.' See 'Oriental Porcelain,' passim.

[6] I have perhaps not given a place of sufficient importance in my argument to this remarkable bowl. It is the only example of enamelled porcelain I know of in English collections to which a date earlier than Wan-li can be positively assigned. Obviously of later date, at least in my opinion, is, on the other hand, the vase with the Cheng-hua mark.

[7] Possibly a few years earlier. See note 1, in the first part of this paper.

beakers of the Saracens. This last method of decoration is closely allied in technique to the application of enamels over the glaze of porcelain. Already before the end of the thirteenth century this process had been brought to great perfection; indeed, it had by that time reached a stage of development equivalent to that of the enamels on the finest porcelain of the time of Kang-he. There is some evidence that examples of this enamelled glass had already in early Ming days found their way through to Western China, starting probably from Samarkand. Other specimens may have been brought to Chinese ports in the dhows of the Arab merchants. And yet, it must be confessed, it has so far been impossible to find any intermediate link connecting this Saracenic glass with the earliest enamelled porcelain of the Far East. Quite otherwise is it when we come to the other application of coloured lead fluxes. The Chinese themselves acknowledge the foreign origin of their *cloisonné* and *champlevé* enamels. Everything points to their introduction towards the close of the Mongol dynasty, in the fourteenth century. But it was not probably until the middle of the next century that these enamels were generally known. It is the Ching-tai period (1450-56) that has given them their Chinese name.

Now it was probably about this time—whether before or after the middle of the fifteenth century is uncertain—that the first attempts were made at the decoration of porcelain, not indeed yet with true enamels but with glazes of more than one colour. Again, it was at this period, it would seem, that lead was for the first time employed as an integral part of the glaze. Of this early type of polychrome Ming porcelain I have no space to speak at large. It takes many forms; but what is above all characteristic of it is that the decoration is, as a rule, more or less in relief. In what appear to be the oldest examples the colours are applied to the recesses of what may be called countersunk cloisons with definite margins of greater or less projection. The ground is generally blue, either of a deep tint or turquoise, and the colours in the cloisons are confined to turquoise, pale yellow and manganese purple. We have here the earliest form of the *san-tsai* or triad of colours (Pl. iii). The use of these colours and the presence of lead necessitated the employment of an entirely new process of manufacture. The flux-like glaze was painted on the surface of the already fired biscuit, and the subsequent firing was at a comparatively gentle heat. A distinctly Buddhist type prevails in the decoration. Indeed, there is some reason to believe that this polychrome ware was first employed for figures of Buddhist divinities, coloured in imitation of still earlier idols of lacquer or painted wood. In the case of some specimens of what are, apparently, decorations for the walls or railings behind or around such images, the porcelain cloisons are nearly an inch in depth with steep ridges between.

This biscuit-painted ware of early Ming times took also another form—one which, with various modifications, held an important place in the ensuing centuries. On the small objects—water-vessels, pen-rests, etc.—that find their place on the writing-table of a man of culture, the three colours were, in the first instance, painted side by side, without dividing lines or shading. At a later date we find, *traced upon the glazed surface*, accentuating the design, or filling the plain grounds, outlines and spiral scrolls. These lines are painted with a brush and are of a dark, opaque, purple brown; their presence must have necessitated a third baking in some kind of muffle. In any case we have in this simple brush drawing what is probably the earliest form of a true enamel applied over the glaze. We may compare this use of an outlining in dark brown with the shading and definition with a similar material upon our stained glass windows[8]. It is of this glaze-painted biscuit ware, pencilled with a manganese brown or, in the earlier specimens, quite plain, rather than of true enamelled porcelain, that we must probably think when we read descriptions of the various elaborately decorated objects that adorned the writing-table of a man of letters of Ming times.[9] When, early or late in the sixteenth century, probably under foreign influence, true enamelled wares came into vogue, this painted biscuit lost favour. Probably only coarsely executed examples, often not of a true porcelain, were turned out; many such have lately been imported and are now classed as 'early Ming ware.' Some of these coarsely executed *magots*, generally painted in various shades of blue and purple, with the uncovered biscuit showing in places, may well date from the 'intermediate period' of the seventeenth century; others may be quite modern.

When, however, at the end of the seventeenth century, at the instigation of the high-class superintendents sent down by Kang-he, the great revival was brought about at King-te-chen, it was the earlier painted biscuit rather than the enamels of Wan-li that nominally served as models where decoration in colour was desired. But for all that, the advances that had in the interval been made in the application of enamel colours over the glaze could not be ignored, and the result was a kind of compromise. In this compromise we have, it would seem, the origin of what is upon the whole the most characteristic among the varied types of

[8] Indeed, this distinction between porcelain with painted glazes and that truly enamelled runs parallel with that between the stained glass of Gothic windows and the Swiss or South German enamelled 'quarries' of the sixteenth century. This holds good even for the dates.

[9] The two small water-vessels illustrated on Plate ii are examples of the *san-tsai* painted glazes: that representing the Chinese poet, Li Tai-po, is pencilled with black lines and scrolls; the other, with the carp, is plain.

enamelled porcelain made during Kang-he's reign. In this glorious series nothing is more noticeable than the tendency to keep to the simple colours of the old triad. In the biscuit-painted ware, which now takes new developments, the colours are still restricted to manganese purple, to pale shades of yellow, and to copper blues or greens.[10] These blues and greens are now, however, never found in combination. But even when enamelling over the glaze is freely adopted, we find that on the examples of the highest class—those made for imperial use, no doubt—the iron-red characteristic of Wan-li times is sparingly used or altogether dispensed with. So of the under-glaze cobalt—we do not find it on the finest specimens. In this true enamelled ware practical considerations necessitated the replacement of the turquoise blue of the painted biscuit by a leafy green which now becomes the dominant colour.

It is indeed with these three colours—copper green (or blue), manganese purple, and a yellow derived from antimony and iron—that many of the greatest triumphs of the *arts du feu* have been attained, and this not in China only. It was with these that the ancient Egyptians coloured their little glass unguentaria. The decoration on the so-called mezza-majolica of the fifteenth century is practically confined to these colours, and the same may be said of nearly the whole of the picturesque fayence of the Mediterranean basin. I have before me a roughly decorated jug of 'Dardanelles' pottery where on a ground of a pale straw yellow is painted a design of a leafy green, accentuated here and there with a few lines and patches of purple. In this rude ware the colours and the general scheme of decoration are identical with those employed upon some of the greatest triumphs of the potters of the time of Kang-he. Add to these simple colours a cobalt blue and reds of various shades, derived at first from iron and later from gold, and we have the whole gamut of colours by means of which such surprising effects have been attained by the Chinese. So of the other *arts du feu*—enamelling on metal, for instance. In these arts the use of the 'simple palette' was, fortunately for those that practised them, a stern necessity.

To return to the consideration with which this inquiry started. Can we find in the enamelled porcelain of the sixteenth century—what we generally know as 'Ming'—anything that we can recognize as of a stronger or 'fitter' type than the well-known wares of Kang-he's time? I am afraid that the answer must be a negative one. The fact is that this early enamelled porcelain has in it little that is characteristic of the art of the Ming period. It was only during a period of decadence that it was produced in any quantity, and much of it bears traces of Indian or Persian influence. Wan-li is not to be regarded as a representative emperor of the great Ming dynasty. The rich and deep colouring that is so often found on the paintings and on the enamelled metal ware of this period finds rather its equivalent in that other class of polychrome porcelain, what I have called the glaze-painted biscuit, with its recessed cloisons and full tints of turquoise and purple.

It may perhaps be desirable briefly to recapitulate what seems to be the outcome of this, I am afraid, rather tedious inquiry. It was in the form of glazes painted over the biscuit that the coloured decoration of the flourishing days of the Ming period was applied. Of this nature must have been the elaborate decoration for which the Cheng-hua porcelain was noted. Not until the time of Cheng-te (early sixteenth century) were these enamels painted over the glaze of porcelain, at first rudely and experimentally. The further development of the process under Wan-li was never regarded with favour by the cultured classes, but during the unruly times of the seventeenth century the art of enamelling (chiefly for the foreign market) had made such progress that when the great reformers, under Kang-he, at the end of the century, wished to return to the earlier and to them more sympathetic methods of decoration they were fain to avail themseves of much that had been learned in the interval. A large division of the porcelain of Kang-he, including what are artistically the most beautiful specimens, may then be regarded as a compromise between the two systems.

[10] The green variety of the copper silicate applied as a painted glaze had, no doubt, been known in Ming times.

AN UNKNOWN PORTRAIT BY LOUIS DAVID

BY CLAUDE PHILLIPS

HERE is, as I believe, an entirely unknown portrait by Jacques Louis David, and one which, as I venture to assert, may not only be put down to him with something like certainty, but may even be, without undue temerity, placed, within a year or two, in his *œuvre*. At present I have no indication to give as to the provenance of this *Portrait of a Boy*, which was obtained by me at a public sale in London, the catalogue, so far as I can remember, making no statement as to the person represented, or as to the collection, or the house, whence the picture was thrown upon the troubled sea of the auction-room. Luckily, it carries with it its own credentials, its own birth-marks, and by no student of the master's portraiture will, I imagine, be questioned. The thin, delicate, firm, perhaps a little over-finished painting of the face; the



JAR WITH BLUE-BLACK GROUND. DECORATION IN RELIEF, SLIGHTLY COUNTERSUNK, PALE YELLOW AND GREENISH BLUE. PROBABLY XV CENTURY. BY KIND PERMISSION OF MR. GEORGE SALTING

beautiful drawing of the mouth, the nose, the eyes, the fine construction of the head; the simple, decisive brush-work in the white linen pleats of the soft shirt and tie, in the white collar and *revers*, which so well set off the rose and grey tones of the youthful face—all these points of technique suggest the best period of David's practice. This is covered by that momentous time in the Revolution which extends from about 1790 to 1800, during which decade, passing with what must, on the whole, be deemed singular good fortune through the tremendous vicissitudes of volcanic years, he rose to an absolute dictatorship of the fine arts, and in his own domain enjoyed a supremacy less questioned than that of Napoleon himself. The great technical characteristic of this time of fresh and vigorous maturity—I refer to the portraits only—is the *vibriste* quality of the touch in the background, the hair, and some other passages. And with this go the simplicity, the brightness, the assurance without affectation of the presentment, the *joie de vivre* that is still, in a sense, of the late eighteenth century—the time of La Tour and Peronneau, of Chardin and Fragonard, of Drouais, of Madame Vigée-Lebrun and Madame Labille-Guiard. But these qualities are present without its too evident desire to please *quand même*, its anxiety to express, above all, grace, amiability, sensibility. This peculiarity of technique is very noticeable in the *Portrait of a Boy* now made known, especially in the hair and background, though it is not pushed to such excess as in the curious (seemingly unfinished) *Madame Chalgrin* of the Louvre, a painting which we shall not be wrong in ascribing to the period which closes with the *Madame Récamier*. David the portraitist—and it is with him alone that we are concerned on the present occasion—is throughout his career radiant with life and good humour. A paradoxical statement, it will be said, to make as to the alternately morose and hysterically passionate Jacobin, who afterwards became the dignified *chef d'école*, the dictator from whose word there was no appeal in any matter appertaining to the theory and practice of art! But none the less true. In such early pictures as those masterpieces of bourgeois portraiture, but not bourgeois art, the *Madame Pécoul* and *Monsieur Pécoul* of the Louvre (1783), David shows indeed a *bonhomie* that not even such predecessors as Chardin and Fragonard exceeded. Fully to appreciate his triumph one must know that this smiling, exuberant Madame Pécoul was the painter's *belle-mère*, a family *rôle* much more important and more ungrateful than its equivalent in English home-life. Learning this, one is left wondering whether ever before or since an artist has rendered with such evident gusto, nay, with such sympathy and love, a lady standing in this peculiar and difficult relation to him. The *Lavoisier and his Wife* (1787) is one of the most charming and in its simple grace, its unforced *honnêteté*, one of the most moving eighteenth-century portraits in existence. On the other hand, the *Madame Vigée-Lebrun* in the Rouen Gallery is—an absolute exception in this respect—cold and mannered, exhibiting for once the side of eighteenth-century art which to us of the present day is the most unsympathetic. One can only surmise that Madame Vigée-Lebrun's frigid mannered elegance of style must, for once, have been adopted by the portraitist to express the not less frigid and self-conscious elegance of her person. Nothing could be more simple or more moving, more masterly in the unforced differentiation of character, more expressive of the joys and the burdens of paternity, than the portrait-group *Michel Gérard et sa Famille* in the museum of Le Mans. It is a perfect realization of David's conception; that of *l'homme de bien* who has shaken from his shoulders the oppressive burdens of the social hierarchy, and is free to show himself, and to believe himself, Rousseau's natural man, with whom the essential principle of good radiates unchecked from within. What Gérard was in reality I know not; but this is what David most convincingly and pathetically conveys as to his individuality and his surroundings. And the *Marquise d'Orvilliers* (1790), so winning in the perfect insouciance of her pose, in the *rondeur*, both physical and spiritual, of her aspect, does she not stand at the parting of the ways, with just a touch—great lady as she is—of the Revolution in her characterization, in the *sans-gêne* of her demeanour, and the lack, or the suppression, of the conventional deportment? It is just in the most palpitating moments of the Revolution—in the Reign of Terror, and in the periods which prepared and immediately followed it—that the peculiar *vibriste* technique, the vibrant touch in the backgrounds, becomes most noticeable: as, for instance, in the great *Marat* of the Brussels Gallery (1793), the unfinished *Joseph Bara* of the Avignon Museum (1794), the *Madame Chalgrin*, the *Portrait of the Artist* in the Louvre (1794). It is less noticeable in the radiantly fresh and youthful *Madame Sériziat* of the Louvre (1795) or the bright, optimistic *Monsieur Sériziat* (1795) which hangs as its pendant there, but most noticeable again in the unfinished *Madame Récamier*, that famous and universally popular portrait which rescued David from oblivion even at a time when his greatest works, such as the *Sacre*, were forgotten, or wilfully ignored, and from his pseudo-classic histories, his pseudo-Roman tragedies in paint, the art-lover turned—as more respectfully but not less decidedly he does still—in sad and sick disdain, or at the best in weariness and regret. All the same, I must not be taken to suggest that this vibrant touch is to be

accounted for wholly, or even principally, by the passion of the moment, or the passion of the artist. As a fact it is to be noted chiefly in the simpler, the more intimate productions of the revolutionary period—the portraits just now mentioned; but also, as should not be forgotten, in the greatest and most deeply felt production of David's brain and brush, the *Marat*, as well as in the works which group most naturally with it. For once, and once only, the master, forgetting his pseudo-classicism, his Greeks and Romans—as unlike those of antiquity as even the Louis-Quatorzian Greeks and Romans were, but of a wholly different unlikeness—brought forth in the *Marat* a work truly classical in spirit, because it was the result of greatness of vision and greatness of emotion, because it was a generalized and thus the more deeply significant statement of the higher and more essential truth. Another memorial picture, the portrait after death of Lepelletier de Saint-Fargeau, who was assassinated a few months before the 'arch-patriot' fell, was marked by a sculptural grandeur of conception and arrangement to which, in the *Marat*, David did not aspire in the same degree, but fell short of it in tragic force and poignancy of truth. The *Lepelletier de Saint-Fargeau* has disappeared, and in all probability no longer exists; it is represented now only by Tardieu's engraving, of which a single example exists in the Cabinet des Estampes. It is thus seen that the *vibriste* technique in the background—the *frottis léger*, as the French biographers of David call it—is to be found chiefly, as might be expected, in the less laboriously finished works; but that it marks also these painted-poems of republican ardour and devotion, of which a third, the *Joseph Bara*, of the Avignon Museum, is now to be mentioned. Here we have, in a simplified and poetized form, the heroic action of the drummer-boy, Joseph Bara, who died, at the age of thirteen, a dauntless champion of the Republic, pressing to his heart the cockade with the national colours. This sketch—or rather *ébauche*, which is not *quite* the same thing—stands wholly apart from all else in the life-work of the master, not only by reason of the caressing touch, the exquisite purity of draughtsmanship with which the slender yet rounded nudity of childhood is rendered, but in the infinite tenderness of the conception. The pseudo-classic rigidity of the austere Jacobin, who so vainly sought to revive antiquity, with its cardinal principles, those of life and truth, left out, here lets his heart—the heart of the patriot but also of the father—speak without phrase, without false-tragic emphasis. And this brings me back in somewhat roundabout fashion to the *Portrait of a Boy* which is the main subject of this note. For, with no special fact, pictorial or documentary, to support me, I venture upon the suggestion that we have here one of the sons of the painter, and that the *Joseph Bara* represents the same youth, or it may be his brother, in an earlier stage of adolescence. As we learn from the laborious compiled work 'Le Peintre Louis David: Souvenirs et Documents,' by the master's grandson, Jules David, he married in 1782, and had two sons, Charles-Louis-Jules, born on the 15th February, 1783, and François-Eugène, born on the 15th April, 1784. The elder of these boys, and the more staid, became a bureaucrat of the most correct and serious type; he rose to be *sous-préfet*, and would have gone higher still but for the Restoration. The younger, the more impetuous and the less *appliqué*, enlisted in 1804, and valiantly climbing from one grade to another, as was the fashion in those days of passionate enthusiasm and swift advancement, was, at the moment of those calamitous *Cent Jours* which shattered the fortunes of the whole David family, *chef d'escadron* in the Cuirassiers.

There is no record in Jules David's 'Souvenirs et Documents' of any portrait of either of these sons, whether in youth or manhood, except the one entry in the catalogue (comprising both works extant and works indicated in the notes or correspondence)—'Jules David, son fils à l'âge de 5 ans' (in the possession of Baron Jérôme David). And this helps us not at all, since the handsome youth of my picture is at least fourteen or fifteen years of age. Two excellent biographies of the master have appeared lately: one that of M. Léon Rosenthal in the series 'Les Maîtres de l'Art,' the other that of M. Charles Saunier in the series 'Les Grands Artistes.' But neither adds anything material to our scanty stock of facts as to missing portraits or other works. Indeed, the indications given in the earlier biography, compiled from family records, are the fuller in this respect, as giving several portraits incidentally mentioned in the notes of the painter but now no longer to be traced.

There is so much assurance combined with so much modesty, so great a promise of vitality and of imaginative energy in the face of this boy, that I should be inclined to look upon the portrait as that of the second son, the future soldier, the valiant *chef d'escadron* to be. That this is *Dichtung*, in which there may or may not be the germs of *Wahrheit*, I know full well. And yet I send forth my conjecture for what it is worth: in these matters it is a case of nothing venture, nothing gain. Moreover—and this is more risky still—I should like to think that the beautiful adolescent nude in the *Joseph Bara* had been studied—and, after all, what is more probable?—from the one or the other son. The age of the drummer-boy at the time of his glorious martyrdom was, as I have already stated, thirteen years; but the dead child in the picture—a broken lily lovelier still in death—looks younger by a year or two.

And the one son would have been eleven, the other ten, when the study in the Avignon Museum was painted to express the grief of a nation at this ruthless sweep of the scythe, cutting off the flower just as in fairest promise it lifted its head from the earth. The second son, François-Eugène, would have been exactly fifteen in 1799—the year which preceded that to which the *Madame Récamier* is assigned; and this is exactly the moment to which, judging by the peculiar technique of the *Portrait of a Boy*, I should be inclined to assign it. The *Madame Récamier*, if pushed a stage farther, would have been well-nigh identical, as regards execution, with my picture. Whether the world would have gained by such a transformation of an incomparable *ébauche*, complete in its essentials, into a finished painting is a question which every man may safely be left to solve for himself. It will be seen that at any rate there are some strong points in favour of my conjecture; that it is not altogether what the Germans call 'caught out of the air.' Here then I must leave it for the present, content to have made known the existence of a charming picture and genuine David.

The *joie de vivre*, the peculiar radiance of vitality in the portraits of this master, is akin to, and yet essentially different from, that of his predecessors in the eighteenth century. It is not the exuberant life-force that cries out aloud in Hogarth, and must have its ebb and flow like the sea; it is not the momentariness, the rush and flutter of Reynolds, or the febrile passion, beneath modishness and the desire to please, of Gainsborough. Again, it is not the flashing brightness of La Tour, with its subtle touch of cynicism and disillusion beneath the smile; nor the resolute optimism and serene courage of Chardin; nor the weaker brightness of Drouais, that suggests no life below that which is lived for the gallery, when the lights are turned on to the full. David's *joie de vivre*, the vital force that emanates from his finest creations in portraiture, is a steady, clear, evenly radiating light—a trifle cold, perhaps, in its brightness, yet, for all that, of singular and enduring power. What better instances could I desire in support of this attempt of mine to define it than the *Madame Pécoul*, the *Marquise d'Orivilliers*, the *Madame Sériziat* and *Monsieur Sériziat*, the *Madame Récamier*; what better or more comprehensive instance, indeed, than the whole great canvas of the *Sacre de l'Impératrice Joséphine*, in which the modern master—for this once the emulator in realistic truth lifted half-way to the ideal, in composure and in grandeur, of Ghirlandajo himself—has produced his masterpiece both as portraitist and painter of national epics?

In the portrait-pieces where the child appears, still sheltering in the skirts of the mother, as in the *Madame Sériziat*; or a little later as the boy, the youth to whom the father gives his whole being, as in the wonderfully pathetic *Michel Gérard et sa Famille*; or again when it appears alone, as in the *Joseph Bara*, or this *Portrait of a Boy*—in these, then, there is something more than a steady current of vital force. There is life-giving warmth, the pulsation of love—as there is the pulsation of patriotic passion in the *Marat* and the *Lepelletier de Saint-Fargeau*. And then it is that the austere republican, the supreme pontiff of the pseudo-classic, subdued, melted to warmth and passionate sympathy by the vivifying stream that will not be resisted, is at his greatest and best. It is then that he stands forth a master who, victorious once more, reoccupies and will maintain his commanding place, that no other fills in exactly the same way, at the point of junction of the eighteenth century with the nineteenth—at the meeting of the old world with the new.

MR. HORNE'S BOOK ON BOTTICELLI

BY ROGER E. FRY

IT is hardly too much to say that since the study of Renaissance art began to assume systematic form in the early nineteenth century until the present day, nothing has been produced quite comparable to Mr. Horne's new work.[1] It has the monumental appearance and the dignity of style of a work of the Renaissance itself. It has the breadth of manner, the leisurely exposition, and, let us admit, demands from the reader the same quiet persistence of attention as some folio by Casaubon or Diodati. Its author has determined to combine with the utmost rigour of modern scientific methods in research, a manner which is no longer in vogue—the manner and style of the period on which he has so long brooded and in which he has imaginatively lived for many years. Hence he discards as modern toys all those methods of abbreviation and co-ordination of the material, which writers have gradually elaborated for the greater ease of exposition and as aids to apprehension.

All that apparatus for emphasizing and grouping information which finds its fullest development in the halfpenny 'yellow' journal, but which permeates to some extent all our literature, is here cast aside. Either a thing is worth saying or it is not. If it is worth saying, it is in the book; if it is not, it is excluded—but there is no inter-

[1] 'Alessandro Filipepi, commonly called Sandro Botticelli, Painter of Florence.' By Herbert P. Horne. London: G. Bell and Sons. 1908. £10 10s.

mediate class, everything is here on the same footing. There are no notes, no headings, no chapters, no index. All the knowledge about Botticelli that Mr. Horne has accumulated in years of patient study is here poured out in one continuous and equable stream. That such a method conduces immensely to the beauty of the book no one who opens this work can deny. Few books of any kind, certainly no works of art history, have been produced with such dignity and style. There is nothing, let us hasten to add, of the *édition de luxe* about this; all is reasonable, moderate, well considered. It has indeed such a form as any serious and elaborate book on any subject might suitably display. Mr. Horne is an expert in all that relates to the art of printing, so that the beauty and dignity of the book are not matter for surprise. It may seem, indeed, unnecessary to insist at length on the externals of Mr. Horne's book, but it is symptomatic of his whole attitude. And that is the attitude of pure science as regards the matter and pure art as regards the presentment. The art critic as a rule adopts neither of these attitudes altogether. Indeed, one scarcely recognizes the art critic in Mr. Horne. He gives but little hint of any personal views on aesthetics in general; his technical terms are such as Vasari himself might have used, or at least would have perfectly understood; there is little, indeed, in his appreciation of Botticelli which is not taken from the criticism of Botticelli's own contemporaries, most of all from a certain agent of the duke of Milan, who mentions the characteristic of Botticelli as the *aria virile*, the virile air of his figures. By insisting on that simple phrase as a counteraction to the modern idea of Botticelli as a languid sentimentalist Mr. Horne endeavours to get his artist seen in true perspective, and is content to leave it there. That he has a fine sense of artistic quality is made evident in a hundred ways throughout the book, that he is nicely critical is seen by the relative values he gives to different works of art; but he is not a critic in the modern sense at all. That is to say, he is either incapable or contemptuous of all that delicate analysis of the spiritual and temperamental components of a work of art, all that subtle exposition of the artist's intention, that illustration of the work of art by means of analogy and simile, which make up so large a part of the best modern critical literature, and which the French in particular have cultivated so brilliantly. Mr. Horne confines himself in effect to an almost Vasarian simplicity of statement. 'It is, indeed, as well done as it is possible to imagine'—to phrases almost as simple as this Mr. Horne reduces all our elaborate modern apparatus. There is something bracing in this austerity, and much truth in the implied condemnation of a great deal of this criticism as too fine drawn, too theoretical, and too liable to personal bias.

But if Mr. Horne stints us in this direction, he is generous to lavishness in another. 'What is it,' he says on p. 52, 'that we really know about Simonetta?' 'What is it that we really know?' is the question always in Mr. Horne's mind, and no efforts are spared either in the task of sweeping away superincumbent guesswork or in finding out through documents what, in fact, we really know. And in that search no fact seems to Mr. Horne too minute to merit our attention, too insignificant to help towards that complete reconstruction of the past of Florence of which he perpetually dreams. Indeed, so comprehensive and so minutely exact is his knowledge of that artist's life in fifteenth-century Florence that there is scarcely any fact but arouses in his mind some complementary detail, and so helps to fill out the outlines of already accumulated knowledge.

It would be idle to deny that such antiquarian and scientific fervour as Mr. Horne displays leads him at times to dilate at length upon points which to one less steeped in the local records seem almost tedious. Mr. Horne never abbreviates; he seems always to have in view the future historian, whose gratitude he will earn by the fullness and accuracy of his descriptions, but whom he will assuredly puzzle by the strange incompatibility of the date on his title-page with some of the sayings in the book. Thus we find him in one passage anticipating Mr. Berenson's book on Florentine drawings, which has been given to the world now some years. In another passage we find him hoping that the clue to Signorelli's *Pan* may yet be discovered. This was published in the 'Monthly Review' for December, 1901. Such slight inaccuracies as these are the penalties which Mr. Horne pays for the deliberation and leisure with which he has carried through his great work. But who will venture to blame him for the imperturbable serenity, the deliberate ponderation, which have gone to its composition, and which make it so remarkable, so distinguished among the cruder and more hasty efforts of contemporary criticism?

What, then, do we really know of Botticelli? The answer is—Mr. Horne's book, which may be regarded as, so far as such a thing is possible, definitive. Of entirely new matter there is not, indeed, very much that is of a startling or sensational nature, but on an enormous number of points the new material effects a readjustment of our point of view which is of real importance. To begin with, Botticelli's birth is now fixed with some show of certainty in 1444 instead of 1447. A new complexion is given to the already recognized influence of Antonio Pollajuolo, a new conception of the influence on his art of the work of Castagno and of its curious and interesting cause, namely, Botticelli's finding himself obliged to rival Castagno in the rendering of the *impicciati*.

About the dates and history of particular pictures Mr. Horne has accumulated a large mass of material. Perhaps the most striking result of this is the position which it gives to Lorenzo di Pierfrancesco de' Medici. It turns out that he was, in fact, the chief patron and encourager of Botticelli's art. Indeed, what is of quite particular interest, it was for him that Botticelli executed those pictures like the *Spring* and the *Birth of Venus*, in which we find the expression of what is rarest and most personal to Botticelli, just that side of his art which required the stimulus of some appreciative private patron, that side which, had the church and the republic been his only patrons, would never have come to light. It had always been assumed that these pictures and the kindred *Allegory of Pan*, by Signorelli, breathed the very spirit of Lorenzo il Magnifico's court. So that when we find them due to the other Lorenzo, Lorenzo di Pierfrancesco, and that they adorned his villa at Cestello, we have materially to readjust our opinions of the two members of the family, and almost in proportion as the latter gains in interest something of the Magnifico's unique position as a patron is lost.

Of less importance is the discovery of another patron of Botticelli's—Giovanni Lami—for whom he executed the incomparable altarpiece with the *Adoration of the Magi* which once stood (Mr. Horne, with infinite pains, has found exactly where) in Sta. Maria Novella. He has stopped here, by the way, to follow out the whole history of the changes in the arrangements of this church when the *tramezzo* was removed. Such minutely precise work is characteristic of Mr. Horne's method. He is never satisfied until he has been able to visualize each painting as it originally appeared amid the surroundings for which it was first designed. More than once such care leads to valuable suggestions about the picture itself, and it always gives a certain vividness and actuality to our knowledge.

In discussing the portraits in this picture of the *Adoration* our author disposes of Dr. Uhlmann's ingenious discoveries of portraits of all the Medici and Tornabuoni families. Of the improbability of Lorenzo Tornabuoni being among the group there is no doubt, but, in view of the fact that Cosimo Pater Patriae and Piero il Gottoso are certainly represented, it seems likely that among the other portrait-like heads we might expect the two chiefs of the younger generation, and it seems to me that Lorenzo's characteristic mouth is evident in the young man standing with folded hands to the left, and that Giuliano's profile is no less evident in one of the standing figures on the right.

When we come to Botticelli's work in the Sistine Chapel we find a mass of misconception and misunderstanding, accumulated by Dr. Uhlmann and others, swept away with Mr. Horne's unfailing thoroughness of method. What he has done here will certainly not need doing again, and no one would venture, we imagine, to revive the myths of Fra Diamante's and Filippino Lippi's assistance in the Sistine Chapel frescoes. We are glad to see, by the bye, that Mr. Horne does not accept the attribution of the *Passage of the Red Sea* to Piero di Cosimo, and alludes to its essentially Ghirlandajesque character.

Whether he is equally right in dismissing as unreal the historical allusions discovered by Dr. Steinmann in Botticelli's fresco of the *Temptation* I do not feel so certain. Some explanation is necessary, surely, of the extremely unsatisfactory composition of this fresco. There are, no doubt, beautiful passages, single groups of figures with beautifully interwoven linear design, but as a whole the composition is perfunctory and mechanical without any leading idea, without any inspiration. And this is the only one of Botticelli's works of which this can be said. He is indeed almost infallible alike in the originality and perfection of his general disposition of masses. Such a complete failure as this, where the nominal subject—that of the *Temptation*—was one to inspire Botticelli with supremely noble and original ideas, demands an explanation, and the dictation of a patron like Sixtus IV seems a highly probable one.

We have hurried on to this important point of the Sistine frescoes, but must turn back to note the interesting discussion on La Bella Simonetta and the complete exposure of the elaborate legend which has gradually accumulated round the supposed romance of her relations with Giuliano. The idea that she is the original of Botticelli's 'type' is finally disposed of thus: 'At the time of Simonetta's death none of the pictures which are said to contain her portrait were painted, or even invented; and at the time of Giuliano's murder, in 1487, one only, the *Spring*, could possibly have been begun.' If the critic is inclined to carp at the comparatively small addition which Mr. Horne's patient researches have added to our positive knowledge of Botticelli, he should remember that such thoroughly destructive criticism as he has given us on a large number of points is not only as valuable as new matter to the lover of historical truth, but requires as sure an historical sense, as deep a knowledge of original sources, and as calm a judgment as are needed for the happiest and most sensational discoveries.

But let us pass to another piece of constructive criticism and research. Mr. Horne has shown for the first time the importance in the art of the period which attached to the now destroyed frescoes executed for Lorenzo il Magnifico at the Spedaletto near Volterra. With his customary thoroughness, he has examined the site of these once-

splendid decorations executed by the same artists as had just completed the Sistine frescoes, and concludes that these frescoes 'formed a series of profane stories which, although less monumental in character than the stories of the Old and New Testaments in the Sistine Chapel, approached them in artistic interest.'

Where everything bears the same stamp of scholarly thoroughness and patient research, it is difficult to select special examples for praise, but Mr. Horne's discussion of the celebrated *Magnificat* tondo is a singularly good example of his cool, clear-sighted, well-balanced judgment and critical acumen. Nothing here is underlined, no new points are accented ; yet to the careful reader this passage will disclose many implied criticisms, both of other paintings and other critics which in his dry, austere manner Mr. Horne sets once more in their proper place. And while we are on this point we must call attention to the wonderful use Mr. Horne has made of the now somewhat neglected practice of the verbal description of pictures. Where the originals are so well known as most of these, and where, as here, they are accompanied by admirable photogravure illustrations, this verbal description might almost appear superfluous ; and yet again and again in reading this book some small point is revealed which one had always overlooked, some readjustment of the relative importance of the parts has been suggested. Moreover, one can hardly praise enough the admirable literary quality, the directness and beauty of these descriptions.

Proceeding once more with our consideration of the new material contained in the book, we note that the occasion of the *Nastagio degli Onesti* panels is found to have been the marriage of Giannozzo Pucci with Lucrezia Bini in 1483. The nature and purpose of these and other decorative panels are for the first time clearly elucidated. Mr. Horne has in his studies become so intimately acquainted with the appearance of Florentine interiors of the period that he is able to reconstruct them in imagination more exactly than any one heretofore.

Of actually new material, of paintings for the first time attributed to Botticelli, there is, I think, only one, the damaged fresco of the *Annunciation* in the suppressed monastery of San Martino in the Via della Scala at Florence. It is, perhaps, asking too much, but we cannot repress the wish that this and other little-known works intimately connected with Botticelli's art, such as the tapestry of *Pallas*, the embroidery in the Poldi Pezzoli, and some of the less-known drawings, had found a place among the reproductions beside the well-known masterpieces. However, while upon this subject, let us express our gratitude for having the first accessible reproduction of the little-known and curious picture of *The Magdalen at the Foot of the Cross* from the collection of M. Aynard at Lyons. This damaged picture belongs to the latest phase of Botticelli's art, to the time when strained religious emotion and deep mystical yearnings occupied his once-happy spirit, and in the invention, at all events, it is such as only Botticelli could have conceived. The description of this strange Apocalyptic vision is not altogether convincing. Mr. Horne says : 'In the sky a number of shields blazoned with the Cross are seen to fall from heaven, as if rained by the Almighty upon the earth. These shields, which are of the same form as those borne by the Dominations, in Botticelli's drawing of the Angelic Hierarchy in illustration to Canto XXVII of the "Paradiso," fall across the picture from left to right towards a bank of angry clouds, in which are a number of devils, who hurl burning brands upon the earth.' He adds : 'The falling shields, blazoned with the cross, apparently symbolical of that power of divine wrath which urges the evil spirits to hurl the burning brands upon the earth, recall the vision described by Savonarola in the "*Compendio delle Rivelazioni*" of the "*Crux irae Dei*" which he suddenly saw "trouble the heavens and drive clouds through the air, and cast winds and lightnings and thunderbolts, and rain down hail, fires and swords, and kill a great multitude of people, so that few remained upon the earth." ' Now it seems a perfectly natural expression of such divine wrath to rain down swords—but not to rain down shields, which are weapons of defence. It may be that the photograph reveals something which is no longer distinguishable in the much-damaged picture, but it seems to me quite clear that behind these shields there were once angelic warriors, sent down from heaven to fight the devils. The raised right arm and sword of one such are visible to the right of Christ's body.

Meanwhile we have passed over the whole story of Botticelli's relations with Savonarola on the one hand and his old patron Lorenzo di Pierfrancesco de' Medici, here for the first time stated with all the knowledge which is at our disposal and without any of those vague speculations with which previous writers, from Vasari downwards, have filled in the meagre outlines. Mr. Horne, here as elsewhere, shows himself as a model of clear unbiased historical judgment. As an example of his method I may call attention to his explanation of Botticelli's share in the mosaics of the chapel of S. Zenobio, in the cathedral at Florence. Nothing whatever is left of these mosaics, but that does not deter Mr. Horne from an inquiry, which must have needed almost as must patience as skill, into what was exactly Botticelli's share in this work. Here, as in so many places, Mr. Horne's experience as an architect stands him in good stead, and he is able to unravel the complicated documentary evidence, and present a clear and intelligible

narrative of the whole sequence of events. The inquiry has its reward for the light it throws on the relative position of the artists and artificers employed on the mosaics, and especially for the new prominence it gives to the figure of Gherardo, the miniaturist.

And this leads us to the question of the promised second volume, wherein many new and interesting lines of inquiry, here seen only 'glimpse-wise,' will be treated at full length. If the promises here held out are fulfilled, there can be no doubt that the second volume will contain enough new material to satisfy the most eager curiosity of the student of art history.

I must not omit to mention one other discovery which we owe to Mr. Horne. That *Sepoltuario*, or book of sepultures, in manuscript by Roselli, which has been Mr. Horne's trusty guide throughout his patient investigation, has done him a final service here, and one which engages alike our sentiment and curiosity, by revealing the exact spot in Ognissanti where once stood the gravestone of Sandro di Mariano.

I am conscious that I have given an all too imperfect idea of a great and monumental work. It is one which exemplifies that union of the man of science and the artist which was so familiar to Botticelli's day and which seems so improbable to our own ideas of their respective functions. It is unlikely indeed that very much more will ever be known about Botticelli than is here set down; for many years to come those who inquire what it is we know about this painter of Florence will have to refer to this book, which alike in the thoroughness of its scholarship and the gravity of its style has the air of a classic.

A DEFECT OF MODERN ART TEACHING

BY C. J. HOLMES

AS might be expected from its author, this gossiping record[1] of Sir Hubert von Herkomer's experiences as a teacher at Bushey is an entertaining volume. It traces the origin and rise of his school, the principles on which the teaching was conducted, and ends with an account of the dramatic performances held there, with special reference to the musical accompaniments and the novelties in stage management introduced. It is profusely illustrated both with the author's sketches and with reproductions of works by his most talented pupils, which make a goodly show. It will thus be seen that the book offers a variety of attractions; and the notes on stage management by one of the pioneers of reform are particularly apposite at a time when so many efforts are on foot to improve theatrical presentation.

With this interesting subject we cannot deal here; we must restrict ourselves to considering the general principles underlying the teaching at Bushey. The notes on the theory and practice of the arts have special interest as coming from a skilful professional painter whose experiments have embraced an even wider area than that covered in a different field by the generous and versatile talent of Lord Leighton. No one in these days would question the author's judgment in breaking away from the cast-iron regulations of academic teaching by encouraging his students to develop their own individuality upon a sound basis of technical practice. The illustrations alone are enough to indicate that the method produced a number of well-trained professional artists of very varied tastes and styles. Yet in only one case, and there but faintly, do we discern any hint of a desire to be more than that. Many of the Bushey pupils have possessed skill; hardly one seems to have had any loftier ideal. The author's remarkable pronouncement on imaginative landscape painting, and his criticism of *Chill October*, both of which we hold to be eminently wise and just, indicate that he himself recognizes mere representation to be a means, not an end. Yet his pupils seem to have been unable to follow him even thus far.

One possible explanation will occur to the reader. The author mentions that, while teaching his students the elements of technical practice, he refrained from confusing their minds with theories of art. Theories were reserved for a later stage. He also states that study in galleries cannot be of much use to young students.

Here, if anywhere, the chief defect in his system would seem to lie. Few of us can keep so fresh in spirit as not to regret in middle age that we have lost the enthusiasms of youth, and that while we possessed those enthusiasms we did not put them to better use. We have perhaps gained experience, but in the process we have lost the flush of emotional vigour that might inspire experience to high purpose. A steady routine of technical practice, while it makes the young artist clever with his fingers, undoubtedly checks his imagination. Working constantly from a model, he forgets to use his wits for any other purpose than accurate representation of what he sees, and by the time he has learned to work with certainty and accuracy he has probably forgotten that any larger ideals than these are required of him in the future.

The regulation academic training accentuated this narrowness. The Bushey school gave more

[1] 'My School and my Gospel.' By Professor Sir Hubert von Herkomer, C.V.O., R.A., D.C.L., etc. London: Constable. 21s. net.

scope to the individual, but it seems to have been scope in the matter of method and treatment rather than in the matter of ideals. Now, the ideals of the young are tender plants, and it may be questioned how far any method of teaching which tends in the least to their suppression can produce satisfactory results. A close acquaintance with the masterpieces that are found in a great gallery may have an influence that for the time being is not wholly good, and may lead from time to time to foolish and mannered experiments in imitation. Yet these experiments will not generally do much harm. Indeed, in the end they will usually produce their own anti-toxin, and the student in after years will laugh at these childish endeavours which at the time were elaborated with so much thought and effort. Whatever their immediate effect upon his work, they will at least have kept his enthusiasm alive, and saved him from being absorbed by the routine of his school till he becomes oblivious of the fact that any art can possibly exist outside the system of study he is following there.

To arouse an interest in the general theory of art is no less important. It is a second safeguard against the narrowness that comes of concentration upon technical practice. It puts professional skill in its proper place—as a necessary means to success in realizing artistic ideals, but not as an ideal in itself. It shows the student that there are countless roads to pictorial expression, and that the one road along which he is travelling in his schooldays stretches merely to the point where his schooldays end and then comes to an end also. Afterwards he must choose a way for himself: the way that best fits his talents, his aspirations. Even as a student his ambition will be fired by the thought of the time when he will be a student no longer; and the labour of his daily round of practice will be cheered by visions of future freedom, and, perhaps, now and then by experiments with new methods, new subjects and new materials—in anticipation of the great pictures he hopes to produce in a few years' time.

If such dreams, such experiments, interrupt the training process a little, no great harm will be done in the end, provided the master is a man of sense, and prevents speculation from becoming idleness. If they lead to confusion the fault surely lies with the pupil, not with the method. As Professor von Herkomer forcibly points out, art is often considered a suitable profession for those whose wits are not strong enough to stand the strain of more mechanical forms of work. No fallacy could be more deplorable, both for the unfortunates who are trained for the profession and for the profession itself. The profession is overwhelmed with crowds of mediocre painters, and these painters themselves in ninety-nine cases out of a hundred fail to get even a bare pittance from it by the sale of their pictures.

Were the process of training made more severe, were intelligence in the theory of art made as integral a part of it as skill in its manual practice, were teaching to impose a strain on the wits as well as on the fingers analogous to the knowledge required to gain a good degree in surgery, the incompetent would soon recognize their incompetence and take the place they deserved, while the competent would have a clear field for their energies. We might then gradually free ourselves from the obsession of the vast horde of tolerably clever painters who have acquired a certain technical dexterity but have used up in the process such little character and originality as they ever possessed. This is the crying evil of the present day. The artist of real talent is overwhelmed by crowds of painters with imitation talent, and until that crowd is relegated to its proper place we shall never be free from confusion and injustice. The Bushey school was an improvement on the academic method of teaching, but its record shows that the improvement might with advantage be carried further.

The statement made on p. 99 about the frescoes on the Sistine ceiling has not, we think, found its way into biographies of Michelangelo—but it raises a point of some interest. If nearly half the cracks in the ceiling are really cracks painted by Michelangelo himself, as Professor von Herkomer's friend records, it is curious that the fact should have escaped notice.

THE ARTS AND CRAFTS OF OLDER SPAIN

BY A. VAN DE PUT

TO write the history of the principal Spanish artistic crafts is no light task. The thirteen essays comprising the bulk of Mr. Williams's volume[1] cover in scope the whole ground of art industry in Spain from the earliest down to present times. Such a history was a desideratum. The book before us supervenes, after a very considerable lapse, upon the only general history of the kind we possess in English, the long-out-of-print South Kensington handbook by Riaño (1879); and it has the crowning advantage of photography as a basis for illustration, which, of course, neither that nor Davillier's 'Les Arts décoratifs en Espagne,' published in the same year, possessed. Mr. Williams's text is

[1] 'The Arts and Crafts of Older Spain.' By Leonard Williams. Three vols. London: Foulis. 15s.

crowded with facts, and with a mass of encyclopaedic information it needed great industry to put together. It has, on the other hand, the defects of its merits. Considerations of space (even in 1,000 pp. octavo) require it to be largely synthetical; in so large a programme there is no room for the minute disquisitions which art historians and antiquaries find necessary to establish soundly the lines of artistic evolution, the descent of technique, and in order to ensure adequate treatment from the standpoints of ecclesiology, heraldry, etc. Yet synthesis is only trustworthy where previous exploration can claim to have been in some measure thorough and complete. Of such effective, co-ordinate description the history of the Spanish crafts is sorely in need; much of the literature of the subject is valuable, but much requires revision. The difficulty of achieving a really adequate performance in each section of a general work of this kind is, therefore, great: it requires wide and intimate knowledge and a good deal of skill to compress, for instance, an account of the working of precious metals in Spain into 100 pp., when, for the most part, actual constructive art-history is required of the writer.

Owing to this, we imagine that 'The Arts and Crafts of Older Spain' will satisfy general readers rather than special students; many of the essays are rather too dependent upon previous authorities —the corners that were dark to them are yet often unilluminated; subdivision of material might have been carried further, for clearness' sake; and greater attention might have been given to the nomenclature of common art objects: thuribles, not 'incensories' (i, 50); patens, not 'patines' (i, 37, 84); cope, not 'priest's robe' (iii, pl. x, xi); croziers, not 'baculi' (ii, 105, 106); and the one word *misericord* would have done all the work of a nine line description (at Vol. ii, p. 72). Use of Spanish, for English terms, is carried to excess, *e.g.*, *custodia* for 'monstrance' (the former is actually the only word of the two indexed!); and, what will the average reader make of the typical statement that, in a range of monastic choir stalls, 'the higher stalls are for the *profesos*, and the lower for the novices and *legos*' (ii, 72)?

The treatment of the ecclesiastical side of Spanish art is unsympathetic throughout, and reveals a want of appreciation of the logical objective of Christian art, or, apparently, of art dedicated to religious uses at all. Magnificence of this kind is censured in no uncertain terms (i, 74, 75); elsewhere we read of 'gold and silver objects that were merely destined to stagnate within her [*i.e.*, Spain's] churches and cathedrals' (i, 88), though the author is not slow to express disapprobation when objects are missing from ecclesiastical treasuries (i, 57, etc.).

To review the different sections *seriatim* in these columns would be out of the question. Vol. i contains: gold, silver and jewel work; iron work; bronzes; arms; with 62 plates. The arts are studied each in its chronological progression more or less; generally as a whole, occasionally the line of development of a class of object being described. Synthesis, or general principles, have as a rule to make way for descriptions, or for enumerations of objects by name without descriptions, such as the collections of chalices exhibited at Madrid in 1892 and at Lugo in 1896, not one of which is adequately described (i, 40, 41). The famous chalice at Valencia is still vaguely summed up, as regards date, *d'après* Riaño, 'of the Roman imperial epoch, and the mounts are of a later date.' Another chalice, we are told, 'which is greatly interesting *because of the date inscribed on it* [italics ours], is one which was presented to Lugo Cathedral by a bishop of that diocese, Don Garcia Martinez de Bahamonde (1441-1470). The workmanship, though prior to the sixteenth century, is partly Gothic.' In the catalogue of the Madrid exhibition this object is attributed to the fifteenth century, and its inscription, as there given, contains no date; the latter is to be inferred from the duration of Bahamonde's episcopate.

Such an important point as that whether enamelling was known to the Visigoths obtains no decisive answer here. The reader would not, perhaps, demur at being left between Lastéyrie's verdict that certain spaces on Swinthila's crown are filled with glass or paste, and that of Amador de los Rios 'who after protracted chemical experiments declared it to be layers of cornelian' (i, 23), had he not already been informed (p. 22) that the substance 'looks like red enamel.' A closer study of jewellery would have decided that such Visigothic work belongs to the inlay method of the so-called Barbaric jewellery, and this should preclude any reference to enamel proper. While Limoges champlevé work is noticed, no mention is made of the interesting early mounts of probably native champlevé enamel upon ivory caskets (one of which is, however, illustrated, Vol. ii, pl. xxxix). Similarly the bare statement, 'Martín Mínguez says that enamelling was done at Gerona in the fourteenth century' (i, 52), is practically to ignore one of the principal Catalan mediaeval crafts. Plate viii, an early xv. century statuette of French work, representing St. James the Greater, and belonging to Santiago cathedral, appears to be nowhere mentioned in the text.

The sections devoted to iron-work, bronzes and arms are more genially conceived than the foregoing, and give a clearer idea of what Spain produced in these fields; though, as these and other essays start with the Iberians, it would have been well if Professor Paris's researches, in his 'Essaie sur l'Art et l'Industrie de l'Espagne primitive' (1903-4) had been utilised for bronzes, jewellery, arms and ceramics. The armour section is mainly

a commentary upon the Royal Armoury at Madrid, which is becoming well known, but it contains also a suggestive sketch of the evolution of military equipment in Spain from early times.

The second volume opens with an informing essay upon furniture (86 pp., with 36 plates). It embraces the most heterogeneous elements : furniture proper, decorative leather-work, inlaid doors and ceilings, choir stalls and carved altar-pieces. Literary sources are drawn upon for pen-pictures of interiors, so that an adequate idea of rooms and their fittings at most periods is obtained. But the treatment of Gothic furniture—chests, perhaps, excepted—is meagre, and as regards date, the most that can be expected, apparently, is the century ; the 'mediaeval' chair (pl. i), bearing the arms of the Enriquez, admirals of Castile, not of 'Castile and Leon,' is as much *late* 'fifteenth century' as is pl. ii. The section upon ivories could have been spared for a lengthier treatment of leather (here 8 pp.), which surely deserved a more copious and representative illustration than three chair-backs (pl. vii). The essay upon pottery (ii, pp. 111-220) is chiefly remarkable for an inadequate treatment of the products of Valencia, whether of the splendid blue and white tiles produced during the fifteenth and sixteenth centuries, or of lustred pottery. As regards attributions, the difficulty of assigning dates and places of fabrication must strike any close student of the pottery as unduly insisted upon (pp. 167, 183). But this is not surprising when the distinction between the decorative motives of fifteenth-century Valencia and the pure Mussulman arabesque of ceramics associated with Granada or Malaga, as characteristics of separate groups, is unapprehended. As regards date, few ceramic products carry the information so plainly upon them as do those of Valencia. Cock's recipe (pp. 175-6), it must be remarked, is in places already sufficiently ambiguous for it to be undesirable to translate without comment the inadvertence with which he closes the account of the application of the enamel bath and second firing of a piece of the ware, 'and after being rebaked they keep their *lustre*' (p. 176) ('y entónces con este calor conservan su *lustro*'). The painting with lustre pigment is in fact the next operation. The volume closes with an essay upon glass, including the stained and painted window glazing of the fifteenth and sixteenth centuries.

Vol. iii. is devoted to the textile arts : it comprises essays upon Spanish silk, cloths and woollens, embroidery, tapestry, and lace, with an interesting introduction in which the principal historical tissues and garments find their place. Rather more is now known concerning the early history of tapestry and Flemish intercourse with Aragon than is stated at pp. 139, 149 ; and eleven pages is not a great deal to devote to embroidery, even though the essay starts *temp.* Ferdinand and Isabella. Many of these pages upon the mere technique of silk and woollen manufacture could have been spared for a more copious treatment of early needlework and weaving. The remainder of the volume is taken up with appendices (we have but space to mention the lengthy one upon Spanish trade-guilds) and the bibliography, which is by no means as full as it should be.

ON CONTORNIATES

BY KATHARINE ESDAILE

THE collector of the Renaissance worked in many fields. Nothing, artistically speaking, was too large for his attention, nothing too small, and in matters of ancient art especially the absence of knowledge was atoned for by the presence of zeal.

Of nothing is this truer than of contorniates. The very name, a description of the circular depression (*contorno*) round the outer edge of most specimens, is a confession of ignorance, and the light-hearted derivation from Crotona had to be given up even by the more serious antiquaries of the Renaissance. The intrinsic interest of some of the types has made them familiar to many who never heard the name ; but the subject as a whole has been curiously neglected of late years, and the invaluable 'Corpus' of types published by Sabatier in 1860 is almost unknown to the general archaeologist. The most recent discussion of the question may be found in a paper by the present writer in the 'Numismatic Chronicle' for 1906 ; here it must suffice to state the conclusion there reached that contorniates were not amulets, tickets for reserved seats at the games, official indications of the success of individual athletes, or lots to determine the place of competitors—to name only a few of the theories that have been held—but 'men' used in draughts and similar games, the incised circle and raised rim protecting the design from injury as the pieces were moved on the board. Coins are known to have been so used—the rich vulgarian Trimalchio in Petronius has a set of gold and silver *denarii* as draughtsmen—and there can be little doubt that contorniates, always analogous to and often copied from coins, were commonly used as pieces on *tabulae lusoriae*, just as in England Edward VI shillings were used

in the games of shovel-board and shove-groat :—

'*Falstaff.* Pistol, did you pick Master Slender's purse ?

'*Slender.* Ay, by these gloves, did he—or I would I might never come in mine own great chamber again else—of seven groats in mill sixpences and two Edward shovel-boards that cost me two shillings and twopence a piece of Yead Miller, by these gloves.'

('Merry Wives,' Act I, Sc. i. Cf. 'King Henry IV,' Part II, Act II : 'Quoit him down, Bardolph, like a shove-groat shilling.')

Many of the symbols found on contorniates, palms (figs. 3 and 4), the disputed monogram $\frac{P}{F}$, etc., occur on Roman draught-boards ; some even have incised circles indicating a position in the game and varying in size as the contorniate varies. The connexion between them is, therefore, certain. The favourite game, to judge from the very numerous examples that have come down to us, was played on a board divided into two equal parts by a central line, on either side of which, making a sentence of social, historical or moral import, are three words, each composed of six letters, the spelling of which is apt to suffer from the necessary uniformity. The game was, one may suggest, played with contorniates bearing corresponding types—*e.g.*, on the only board in the British Museum, which bears the inscription :

C I R C V S P L E N V S
C L A M O R I N G E N S
I A N V A E T E[C T A E ?]

—*i.e.*, 'full house, loud applause, doors [shut ?]' —the pieces would be decorated with racing scenes. Again, the following inscription, found on a board which belonged to a company of *venatores*, or gladiators, whose profession it was to fight with beasts in the arena :—

A B E M V S I N C E N A[1]
P V L L V M P A O N E M[1]
P E R N A M P I S C E M

—*i.e.*, 'let us go to supper, chicken, peacock, ham and fish'—is presumably connected with the type of contorniate representing fish, a trussed bird and a ham.

Some contorniates, very poor in design and execution, may have belonged to the lower classes, those of more careful workmanship, which are sometimes inlaid with gold or silver (*e.g.*, ORATIVS, SALVSTIVS, figs. 2 and 3) to the wealthy. The inscriptions are often blundered, and the occasional mixture of Greek and Latin (*e.g.* fig. 15) affords curious evidence of the mongrel state of the population of Rome in the fourth and fifth centuries A.D., but, as a whole, contorniates contrast favourably with contemporary coins and preserve a purer classical tradition. Their date has been a matter of dispute, but there is really no doubt that they belong entirely to the Western Empire.[2] Early, in the sense of Augustan, they are not, but neither are all so late as is commonly supposed. It is impossible, for instance, to assign to a period later than Constantine such a portrait as that of Alexander in fig. 1. The type, like its near analogy, a small Macedonian bronze coin of 200-220 A.D., is related to, though not immediately derived from, the early portraits, the lettering resembles that of coins of the third century A.D., and the workmanship is of high excellence. It is not unreasonable to take it as a *terminus post quem* for contorniates in general, taking as the *terminus ante quem* a unique specimen of debased style on which Valentinian III (425-455) and his favourite, the consul Petronius Maximus, appear together. As the emperor was assassinated by Petronius in revenge for a gross insult in 455, the piece must be anterior to that date, and it has thus the further interest of being the only contorniate to allude to contemporary history.

Contorniates—like their prototypes, coins—almost always bear a head on the obverse, a decorative design on the reverse. The heads, not as a rule of great interest, may be classified as follows :

(*a*) Portraits of Alexander, of which the finest by far is that with the diadem represented in fig. 1, already mentioned as the high-water mark of contorniate art. The reverse, also illustrated, represents Alexander slaying a Persian warrior, inscribed 'ALEXANDER MAGNVS MACEDON,' possibly—for there are several instances of the reproduction on contorniates of well-known works of art—part of the great group by Lysippus representing the battle of the Granicus which had been carried off to Rome by Metellus and set up in the Portico of Octavia.

(*b*) Portraits of imperial personages from Caesar to Valentinian, of no merit, being either careful copies of coin types—in which case they have no original value—or else perversions in a debased manner in which all likeness to the original has been lost.

(*c*) Victorious grooms or charioteers, interesting only for the dress, and occasionally the names, of those represented.

(*d*) Heads of divinities—Sarapis, Helios, Apollo, Roma, etc.—of small artistic merit.

(*e*) Portraits of literary characters, familiar to many otherwise ignorant of the very name of contorniate from their reproduction, time out of mind, as authentic portraits. They have now dropped out of books of any serious archaeological

[1] The variations in spelling are highly significant of the change that was taking place in the colloquial language.

[2] This conclusion is based (*a*) on the character of the designs and the analogies they offer to mosaics and other dated works ; (*b*) on the places where they have been found in the rare cases where a record of the discovery has been kept ; (*c*) on the fact, alluded to later, that no emperor later than 470 A.D. is represented.

pretension, but may still be seen in text-books issued by publishers who should know better.

The list of those thus popularly represented throws some light on the literary tastes of the Roman public, the more curious that, while some of the names are just what would be expected, others are far from obvious. Homer, Solon, Pythagoras,[3] Euripides, Demosthenes, Terence, Accius,[3] Horace, Sallust, Apollonius of Tyana and Apuleius make up a singular company; but it need hardly be said that their value as portraits is *nil*. Horace, for instance—ORATIVS (fig. 2)—wears the consular robes of the fourth century, and has lost his H; Sallust—SALVSTIVS AVTOR (fig. 3)—appears with and without a beard, and with hair worn as no one wore it before the days of Constantine; while the head of Solon is taken from the famous gem commonly called a portrait of Maecenas, signed by the gem-cutter Solon, whose signature the artist of the contorniate has taken as a description of the portrait!

The head of Apuleius (fig. 4) looks as if the artist had been at some pains to get up his subject, though the result is not convincing. Apuleius in his 'Apology' has left an account of his own appearance; he was something of a dandy, graceful in person and conspicuous for his golden hair, which he wore long in its natural curls. The youthful appearance and long hair are duly represented; but one may be permitted to doubt if the elderly widow, Aemilia Pudentilla, would have fallen in love with such a doll as the artist has here made him. The ivy wreath in his hair may, it has been suggested, indicate the rank of Apuleius as an epopt, or one fully initiated into the Eleusinian mysteries.

So much for the principal obverse types. Those on the reverse are of much greater variety and interest, and it is impossible to do more than select a few specimens of the more important classes in which they may be arranged. The largest and in many ways the least interesting class shall be dealt with first.

This consists of types connected with the circus and amphitheatre. Chief among these come representations of victorious chariots or single horses, adorned with the palms they have won, and attended by their grooms or charioteers. Sometimes the names of these are given—Gerontius, Polystefanos, Monimus (=Monimos, or steadfast). Records of the fierce factions of which Gibbon gives so vivid an account in their later development at Constantinople appear in the inscriptions IN PRASINO, IN VENETO; the inscriptions OLINPICVS (*sic*) or OLVMPI NIKA hint at still greater victories; while the circus itself is shown on types such as fig. 5, in which four contending chariots race round the course, which is divided by the low wall or *spina* adorned with obelisk, shrines and statues (Cybele on her lion may be seen towards the left), and ending in the goals with their three conical pillars. Other contorniates represent gladiatorial combats or (as in that representing the Colosseum) fights of beast with beast. A scene in a box at the amphitheatre will be described among the scenes from daily life. Hunting scenes are a favourite subject, and other competitions are suggested in types representing victorious organists with hand or hydraulic organs (fig. 3, rev. with the inscription PETRONI PLACEAS),[4] and figures of actresses in graceful poses occur more than once; one only bears a name, MARGARITA. But as a whole this class is uninteresting. The subjects can be illustrated from other sources; the types are usually common. It is, therefore, better to pass to the comparatively little known, only remarking that it is no insignificant indication of popular taste that circus and similar types should outnumber the whole of the other subjects represented.

Representations of daily life are far from common, but the three specimens here given illustrate the principal features of Roman life—business, pleasure, and religion.

Fig. 6 represents a scene at a banker's. Within the building, which is indicated by two columns spanned by a decorated arch, a man stands behind a counter heaped with coin; on either side a customer (on a smaller scale) wrapped in a toga stretches out his hand towards the money. The banker appears to be deprecating their haste or the security they offer.

Fig. 7 is the scene at the amphitheatre already alluded to. The field is divided into two parts; in the upper, five spectators are leaning on the cushioned ledge of their box, while below in the arena a gladiator is fighting with a wild boar, holding a spear in one hand and in the other a movable turnstile with which to protect himself. In the background is another gladiator. Only a total ignorance of the subject of contorniates can have kept in the decent obscurity of a learned science a subject so adapted to the popular moralist.

Fig. 8, the religious subject, is more complex. In the middle stands a laureated figure in tunic and long cloak holding a cock and turning his head to look at a small bird with flapping wings and a long bill which is perched on his outstretched hand; on either side an attendant bends down to feed a long-necked bird. The dress and attributes of the principal personage proclaim him a

[3] Reverse types, but treated, for convenience, among the other portraits.

[4] The popularity of the organ for its own sake greatly increased during the fourth century, though its earlier and baser use as an accompaniment to gladiatorial shows still continued. The musicians represented in fig. 3 with hand organ and flute suggest such a concert as is described by Martianus Capella—*tibiarum mela et hydraularum harmonica plenitudo*—at the wedding of Mercury and Philology.

commander about to take the auspices before a battle from the flight of the one bird (probably a woodpecker) and the feeding of the other, one of the sacred chickens, that convenient portable oracle which accompanied a Roman army on the march. The classical instance is, of course, an incident in the first Punic war, when P. Claudius Pulcher, hearing that the sacred chickens would not feed, ordered them to be drowned, and in defiance of the omen proceeded to give battle. Defeat was, of course, inevitable, and Cape Drepana proved a naval Cannae. The birds fed by the attendants on the contorniate are unmistakably geese, therefore the sacred geese of the Capitol. Their presence does not suit the action of the central figure, but, as I wrote elsewhere, 'the scene seems to be rather an assembly of sacred birds, their interpreters and attendants, than a representation of any single act.' Incidents more typical of Roman religion, more suggestive of familiar passages of Roman history, could scarcely have been chosen.

The class of mythological subjects is much more numerous, Homeric subjects being particularly common. Fig. 9 represents Hephaestus and the armour of Achilles. The god, clad in short chiton and workman's cap, sits on an elaborately decorated seat, resting his lame foot upon a stool and looking at the completed shield which rests on a tripod before him. In place of the whole elaborate design, 'the earth, and the heavens, and the sea, and the unwearying sun, and the moon waxing to the full, and the signs every one wherewith the heavens are crowned, Pleiads and Hyads and Orion's night, and the Bear that men call the Wain, her that turneth in her place and watcheth Orion, and alone hath no part in the baths of Ocean,'[5] the heads of the sun and moon occupy the centre of the shield, while around, in place of the constellations, are the twelve signs of the zodiac. Behind Hephaestus is the sword of Achilles, and above, in the background, perhaps as his patron goddess, is a figure of Athena leaning on her spear.

Fig. 10—Achilles supporting the dying Penthesilea. The Amazon has fallen from her horse, and her lifeless body is supported by Achilles's arm. She wears a Phrygian cap and long chiton, and her crescent-shaped shield is slipping from her arm.

Fig. 11—Odysseus escaping from the cave of Polyphemus. The hero, holding fast by the thick fleece, clings to the belly of the long-tailed ram, who, with the perversity of his kind, pauses to drink at a runlet of water flowing (from an invisible source) into a trough, whose base is decorated with a figure of Hercules wielding his club. In the background is a tree. The name OLEXIVS inscribed round the design is a blundered and apparently phonetic rendering of ULIXES.[6]

Fig. 12—Odysseus and Circe. Odysseus stands in a threatening attitude over the enchantress, who, crowned and richly dressed, kneels at his feet imploring mercy. Behind her is a sty, built of great stones and iron bars, between which appear three beast-headed creatures turning their heads entreatingly towards their leader. It is not very long since this type was described as follows: 'Une femme à genoux, dont la tête est ornée d'une couronne, implore la pitié d'un gladiateur ou d'un employé de l'amphithéâtre, debout et tourné à droite. Sur le second plan, à droite et au haut d'un mur, on voit trois animaux féroces debout dans les loges séparées par des compartiments. L'artiste a voulu peut-être représenter une chrétienne condamnée aux bêtes et portant déjà la couronne du martyre.' This is no unusual example of the way in which the picturesque interpretation commended itself to the most learned when the 'amphitheatre ticket' theory of contorniates was in vogue.

On a unique but badly-preserved contorniate in Vienna the Sirens, a rare subject in ancient art, are represented, one seated on a rock playing the double flute, another standing and holding a lyre ; the outline of the third is almost obliterated, and the whole is very indistinct.

There are several varieties of fig. 13, Scylla and Charybdis, and, though the main features are constant, the details vary considerably. In the first place, as usual in ancient art, Scylla has ceased to be the six-headed monster who could devour six men, the hardiest of their bands and the chief in might, as a fisher lets down his baits for a snare to the little fishes below and as he catches each flings it writhing ashore, and has become Virgil's

> pulchro pectore virgo
> Pube tenus, postrema immani corpore pistrix
> Delphinum caudas utero commissa luporum.

In this form, her long tails curling out of the water to left and right, she seizes one of Odysseus's comrades by the hair, while a second prepares to attack her from the deck. In her left hand she holds a rudder. Other Greeks are struggling in the troubled waters, whom the wolves round her waist are striving to seize and devour. Above, and looking not unlike another tail, is the typical contorniate tree, here the fig tree that grew on the rocks above Charybdis. The tossing waters below, with their sudden swirl to the right, doubtless represent the whirlpool itself 'which thrice a day sucked in black waters and thrice belched them forth.'

Before passing on it is worth remarking that the predominance of subjects taken from the

[5] I. Trans. E. Myers.

[6] The circular marks at top and bottom are due to piercing.

Odyssey is a marked feature of other works of art representing Homeric legends. Contorniates as objects essentially popular in character afford a decisive test of the relative popularity of Iliad and Odyssey, and it is thoroughly in keeping that the two subjects derived from the former should refer to the legend of Achilles.

Several other types may be intended to illustrate famous literary descriptions—*e.g.*, a Laocoon type which differs completely from the celebrated group, and can, perhaps, be regarded as an independent illustration to Virgil, just as a figure of Philoctetes nursing his wounded foot on the barren rock of Lemnos (an interpretation of the present writer) may be an attempt to realize the wounded hero of Sophocles; but the only subject which can be said with certainty to illustrate a literary episode other than Homeric is fig. 14, a unique contorniate in the British Museum, which has given rise to much misinterpretation. In the centre stands a bearded figure with tall head-dress and high-girt robe, stretching out his right hand aimlessly: his left rests on the head of a child at his side. One remarkable feature of the design—the props on which the figures stand—appears to have escaped notice, though in them the writer was fortunate enough to recognize the clue to the meaning of the whole. They are *cothurni*, and the high head-dress and flowing robe with deep bands of embroidery are the familiar properties of the tragic stage. The importance of gesture in ancient tragedy is well known; the acting of the principal figure—the groping hand and the support given by the child—can only indicate blindness. The situation of a blind father leaning on his child is found in two famous plays, at the beginning of the 'Oedipus Coloneus,' where the king addresses his daughter as

> Antigone, child of a blind old man,

and in the 'Phoenissae,'[7] where Teiresias appears leaning on his daughter Manto and saying, in the words of George Gascoigne's translation, or rather version, 'Iocasta'—the second blank verse play in English, by the way, and the first Greek play to be produced on the English stage:—

> Thou trustie guide of my so trustlesse steppes,
> Deer daughter mine, go we, lead thou the way,
> That since the day I first did leeve this light,
> Thou only art the light of these mine eyes;
> And for thou knowst I am both old and weake
> And ever longing after lovely rest,
> Derect my steppes amyd the playnest pathes,
> That so my febled feete may feele less paine.

Between these two there can be no hesitation. Representations of tragic drama other than Euripidean are of extreme rarity; the plays of Sophocles in particular were almost unknown in Roman times, and it is therefore most improbable that on objects so essentially popular in character as contorniates a scene from an obsolete dramatist should be represented. The 'Phoenissae,' on the other hand, was one of the most popular tragedies of the always popular Euripides. There is, then, no reason to doubt that in fig. 14 we have an actual scene from a Euripidean play as represented on the later Roman stage.

There is also a great variety of other mythological types, including many of the most familiar legends: Hero and Leander, Bellerophon and the Chimaera, Diana and Endymion, the exploits of Theseus and Heracles, and single figures of gods and heroes; in fact, popular taste in legend appears to have altered little in the last eighteen hundred years.

Fig. 15, a unique contorniate in the British Museum, represents Heracles in the dress of Omphale, holding a distaff from which he draws the thread; at his feet stands a little Cupid—allegory was dear to the Roman heart—and around is an inscription of the mongrel sort already referred to, VRANI NICA MVNIO—*i.e.*, Uranius, may you win the prize.[8]

Fig. 16, a vigorous and well-composed group, represents Jason, his short cloak fluttering from his shoulders, taming the brazen bulls of Aeetes to plough the Colchian field and sow the dragon's teeth. In the exergue, seen in profile, is the very primitive plough.[8]

Fig. 17 represents Heracles struggling with the Cretan bull. The paws of his lion-skin float behind, its mask lies on his shoulders. This group, like the last, is admirably designed for its circular field.

Fig. 18 is a legend familiar to all who have visited the Museum at Naples, under the name of the Farnese Bull or the Punishment of Dirce, a queen who was bound by her stepsons, Zethus and Amphion, to a wild bull, to revenge her cruelty towards their mother, Antiope. Several frescoes of the subject exist at Pompeii, but the composition of the contorniate, though omitting the accessories, is nearer the 'Farnese Bull' in the action of the principal figures than any other representation, and there can be little doubt that it is immediately derived from the group, which was famous enough to be rhetorically described by Pliny.[9]

Yet other mythological groups represent Cybele and Attis, Bacchic processions, figures of Apollo, Hecate, Roma; and several interesting subjects still await explanation. Purely Roman legends, on the other hand, are surprisingly few: Hercules

[7] The 'Phoenissae' of Seneca is out of the question, as, apart from the extreme rarity of representations of scenes from his plays, Manto is in his version not a child but a woman, her father's counsellor as well as support.

[8] The interpretations of figs. 15 and 16 are those of the present writer.

[9] It should be said that a second contorniate type exists which is much less close to the original group.






1. 1. 2. 2.






3. 3. 4. 5.






6. 7. 8. 9.






10. 12. 11. 13.






14. 15. 16. 17




18. 19.



DONNA CEAN BERMÚDEZ, BY GOYA. IN THE POSSESSION OF HERR MIETHKE, VIENNA

and his wife Roma, daughter of Evander, the Wolf and Twins, the Rape of the Sabines, the inevitable Aeneas escaping from Troy (fig. 19), which might, but for its occurrence on earlier coins, be regarded as an illustration to Virgil—*et praeterea nihil.* The Aeneas group, however, has some real humour in the gesture of Ascanius, the fingers of his right hand open, as he is dragged along.

After those centuries of undue reputation for the valueless portrait types and inexplicable neglect for the rest, the scientific study of contorniates is at last beginning. Something has already been done to elucidate the more interesting subjects, but much is still obscure. Moreover, so many of the rarer types are represented by a single specimen that others may well exist, hidden away perhaps since the palmy days of contorniate-collecting in forgotten cabinets. The national collection is chiefly derived from the cabinet of an eighteenth-century Earl of Exeter; if other collectors would follow his example, or would communicate any unpublished types in their possession, our knowledge might be substantially increased. It is with the hope of eliciting such aid that the present paper has been written.[10]

[10] I wish to acknowledge the kindness of Mr. H. A. Grueber, Keeper of Coins and Medals at the British Museum, for permission to reproduce the contorniates illustrated in this paper, with the exception of fig. 12, taken from a cast of the unique specimen in the Bibliothèque Nationale kindly furnished by M. Ernest Babelon.

NOTES ON VARIOUS WORKS OF ART

PICTURES BY GOYA AT THE GALERIE MIETHKE, VIENNA

THE exhibition of pictures by Goya now on view at the Miethke Gallery, Vienna, is probably one of the finest ever seen.

Among the early pictures there is the portrait of the torero P. Romero, a replica of which, now in the Huntington collection[1], has already been discussed in THE BURLINGTON MAGAZINE[2]. The picture, dating about 1780, is rather hard and stolid in the painting of the flesh tints, but the dress is exquisitely resolved into simple, flat tones, painted with a remarkable eye for values. The portrait of the wife of the art-historian, Cean Bermudez, must be ranked among the very finest work Goya ever produced. It was formerly in the collection of the Marquis Casa Torrez, once the biggest Goya collector in Spain. This magnificent life-size portrait of the lady, seated, is painted piquantly and with a remarkable lightness of touch. It is as if the brush had simply fluttered over the canvas, and, in spite of the smallness of the effort, we gain an impression of the supreme fitness of everything that has been done. Then there is a magnificent late portrait of an officer in military uniform, one of the few works signed by Goya in full. The signature reads, 'Fluctibus Reipublicae expulsis Pintado p[r] Goya 1815.' It is what one would have called 'asphalty' a decade or two ago; but the blacks are wonderfully luminous, and it is probably one of the earliest instances of the art of converting black into a colour, so to speak. In its magnificent deep coloration and the triad of black, red and gold it is prophetic of Daumier and Delacroix. A very late painting, representing the arrest of a *Manola* in the street, is curious as being one of Goya's rare large-sized *genre* subjects—it measures about 4 ft. by 7 ft.—but it is not altogether pleasing. Of the figures seen to the knees, the woman is quite to the right, with the sergeant behind her, while his two attendants to the left seem to be ready to manacle the lady, and one of them turns a dark-lantern on her. The painting evidently was meant to be Rembrandtesque, but is not quite successful; the technique is rather in the nature of a rough-and-ready sketch, except for the lace mantilla which the woman holds up to hide her face—this is admirably painted. Among further important canvases, I note a full-length life-size portrait of General Don Tadeo Bravo de Rivero, signed 'Don Tadeo Bravo de Rivero por su am. Goya, 1806'; a three-quarter length of the Marquesa de San Andres, formerly in the R. Garcia collection at Madrid, painted about 1780; one of Goya's many portraits of Queen Maria Louisa; two small Don Quixote scenes; and two gruesome subjects, one representing a man hanged by the neck, the other an execution by fusilade.

Don Aureliano de Beruete, the well-known Velazquez specialist, has lent to the show thirty-eight splendid original drawings by Goya. Most of these are to be published in a new volume on Goya. Two Viennese collectors, Dr. Julius Hofmann—the author of the capital catalogue of the *œuvre* of Goya—and Mr. G. Eissler, contributed first editions of all the four etched series; from them and from other sources various further rare Goya prints were secured, including several unedited plates for the *Desastres* and the *Proverbios* and some of the lithographs of the *Toros de Bordeos* set.

The mere enumeration of the works which form this exhibition—the list I have given is by no means complete—suffices to prove that it is the most important show for Goya students ever arranged outside Spain. It is to be hoped that it will be made accessible to people elsewhere besides Vienna.

HANS W. SINGER.

[1] A comparison of large scale photographs seems to indicate conclusively that Mr. Huntington's version is the earlier in date of the two portraits.—ED.

[2] Vol. xii, pp. 232-233, January, 1908.

Notes on Various Works of Art

THE PLATE OF THE FORMER ENGLISH CHURCH AT THE HAGUE

About the year 1820 the English church in The Hague, situated in the Nordeiside, and formerly the Chapel of the Oude Mannehuis—an ancient establishment for giving pensions and lodging to old men—was abolished in a somewhat arbitrary manner by royal decree of the king of Holland, after having been used as an English church since the time of Queen Elizabeth, when it was given for the use of Leicester's troops on their landing in Holland.

A volume of the Register, of which the remaining volumes have long been in the possession of the British Legation, the church books and Sacramental Vessels[1] were handed over at this time to the care of the Dutch Church authorities, with the proviso that, should they at any time be required by the chaplain of the English Legation in The Hague, the authorities in question would be allowed to deliver them up. These Vessels were kept in a strong iron box in the Board room of an orphanage connected with the Groote (St. Jacob's) Kerk, when about the year 1904 I drew attention to them, being at that time Secretary of Legation in The Hague. The church authorities were at first unwilling to give up these Vessels and Books on the ground that the Anglican church of 1904 did not represent the church abolished in 1820, which they maintained (whether correctly or not is a matter of doubt) to have been a Presbyterian church.

Sir Henry Howard, British Minister in The Hague, made a representation on the subject to the Dutch Foreign Office, with the result that a royal decree was eventually passed handing over the Register, Books and Plate, not to the English Church, but to the British Legation, where it is now in safe keeping.

I also discovered the whereabouts of these cups during the time I was at the Legation in the Hague, knowing of their existence through Stevens's 'History of the Scotch Church, Rotterdam,' 1832.

Arthur F. G. Leveson Gower.

[1] Described and illustrated in the article by Mr. Alfred E. Jones: Burlington Magazine, Vol. xiii, pp. 28, 29, 33, April 1908.

THE REPORTED PICTURE FORGERIES AT MUNICH

In connexion with the recent action at Munich concerning the sale of forged pictures, the Press, both in Germany and abroad, have for some time been spreading reports which represent the scope of these operations as very important. Further, it has been stated that 'most of the forgeries' have been sold to England and America, and also that amongst the suspects are several 'highly esteemed and famous Munich art dealers,' as well as Munich artists. In the interest of the reputation of Munich, we, the undersigned, have taken the trouble to procure official information and are able to make the following statements:—

1. As to forging pictures—one person only is suspected, and he has nothing at all to do professionally with the fine arts.

2. As to the sale of forged pictures—with the exception of two arrested dealers and a third, whose whereabouts are still unknown, no person is suspected, who has any professional connexion with the fine arts.

3. Evidence that forged pictures have been sold to England or America is up till now *entirely* wanting; still less is there any evidence that the figures published as to these forgeries and their prices are correct.

Prof. Hans v. Petersen,	D. Heinemann,
Hugo Freiherr v. Habermann,	A. Riegner,
Prof. Fritz Baer,	Wimmer & Co.,

E. A. Fleischmanns.

LETTERS TO THE EDITOR

THE PORTRAIT OF JACQUELINE DE BOURGOGNE, BY MABUSE

To the Editor of The Burlington Magazine.

Dear Sir,—Yesterday I received the last number of The Burlington Magazine, from which I learnt that the charming portrait of a little girl by Mabuse has entered the National Gallery, which must be highly congratulated on the purchase. The following historical notes will show that this portrait is even more valuable than was suspected hitherto. If I did not attract attention to them at the time of the Bruges exhibition, it was because I then hoped the picture might yet be acquired at the sale by a Belgian museum.

Mr. Heseltine's remark about the child's mouth is quite right, but not his conclusion in favour of Isabeau, sister of Charles V and afterwards queen of Denmark, who had an altogether different appearance.

The so-called Habsburg type is composed of two elements: the projecting jaw, which comes from the Habsburgs and belonged, for instance, to Maximilian; and the peculiar form of the lips (without prognathism) which was inherited from the Burgundian side—viz., from Mary of Burgundy, Maximilian's wife.

This later peculiarity is alone to be found in the child's face, as is often the case among the members of the collateral illegitimate branches of the Burgundy family.

Jacqueline de Bourgogne was the youngest daughter of Adolfe de Bourgogne, lord of Beveren and Veere, and Anne de Bergnes. Adolfe himself was the son of Philippe, lord of Beveren, by Anne de Borssele, and grandson of Antoine, called 'le Grand Bâtard de Bourgogne,' by Jeanne de la Vidall. This celebrated warrior was one of the eldest natural sons of Philippe le Bon. In conse-



THE ARREST OF A MANOLA, BY GOYA. IN THE POSSESSION OF HERR MIETHKE, VIENNA



PORTRAIT OF AN OFFICER, BY GOYA. IN THE POSSESSION OF HERR MIETHKE, VIENNA



THE TOREADOR PEDRO ROMERO, ATTRIBUTED TO GOYA. IN THE POSSESSION OF HERR MIETHKE, VIENNA

quence, Adolfe of Burgundy, the child's father, was a second-cousin of Charles V.

Now the interesting fact is that this Adolfe, lord of Veere, was a well-known patron of Mabuse (see Carel van Mander), who is known to have painted the *Virgin and Child* after the lady of Veere and her young son. At present I have not made the necessary researches, but by the apparent age of the child it will be easy to assign a more exact date to the picture. It cannot be far from 1520, judging by the dress.

The charming portrait, now in the National Gallery, when I first discovered it at Paris, immediately reminded me of another well-known portrait, that of a lady composed exactly in the same way on a clear coloured background, with a painted false-frame, formerly attributed to Scorel, but evidently by Mabuse, which Justi also erroneously believed to represent Isabeau of Austria.

This portrait now belongs to Mrs. Gardner at Boston. I am told another copy belongs to Lord Brownlow.[1] If this be the case, it would be interesting to compare them and ascertain which is the original.

The lady is dressed in the French fashion, which at first misled me, but lately I discovered her identity. She is Anne de Bergnes, wife of Adolfe of Burgundy, and mother of the little girl, as is proved by the copy made by the presumed Jacques Le Bourg in the Recueil de portraits of the Arras library. These two portraits, manifestly painted at the same time, afford an important contribution to the history of Mabuse's art.

GEORGES H. DE LOO.

HERRI MET DE BLES

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—By the light of the two illustrations of the Flemish panels in the Hutchinson and Pourtalés collections, given in the March BURLINGTON MAGAZINE, we can, I think, make out something in that obscure region of art known as Herri Met de Bles. Not, indeed, of a nature to lighten materially the obscurity, but still a fairly definite fact. An *Adoration of the Kings*, labelled 'Herri Met de Bles,' was lent by Messrs. Duveen to the Winter Exhibition at Burlington House. It is, in my opinion, clearly by the painter of the Hutchinson panels, concerning whose relation to the Pourtalés couple Messrs. Hulin and Kenyon Cox completely differ. Their difference is interesting, but if the evidence here propounded be admissible, as to the identity of authorship in Messrs. Duveen's and Mr. Hutchinson's examples, the acceptance of M. Hulin's view will come more easily. For there can be little doubt that this *Adoration of the Kings* is inferior in spirit and in craft to the simpler Pourtalés work, and of a later date. Reference to the costumes and architectural detail abundantly shows, in the former, the weaknesses of ornament elaborated for the sake of elaboration. The painter has solely been concerned with devising an oriental splendour that he had not studied and did not understand. His sense of linear form in the Hutchinson and the Duveen examples is, in the actual features, more correct than is that of the Pourtalés panels. But in the latter the broader and more solid modelling is apparent. The drawing of the figure and of hands and feet in the two former is quite poor, especially in the *Adoration*. The perfunctorily careless handling of the less important people is marked.

The points of practically identical workmanship and idea in the Hutchinson (Chicago) panels and this *Adoration* triptych are briefly as follows:—The mannerism of drapery painting seen in the Queen of Sheba's dress is the same as that of the African king's and the king's in the dexter shutter of the triptych. In these the treatment is broader than in the Queen of Sheba of the Pourtalés (Paris) work. In the background of the sinister shutter of the triptych a bronze armoured figure, as in the Chicago example, adorns a pillar's capital, which in both instances is supported by an ornament of a cupid's head. Both examples have an identical acanthus moulding above the pillars. The triptych displays its painter's liking for an ornament of a ram's head. He uses it in his architecture, on a warrior's breastplate, on a large shield in the centre panel, and as a design in the costly goblet the dexter king is bringing. This ram's head is employed in the Chicago piece as the decoration of a capital. A conspicuous presence in the Duveen *Adoration* is the investiture of the kings with almost mayoral chains; it is present, too, in the Hutchinson example. None of these instances of ornateness occurs in the Paris panels. In them the base of the pillar stands solidly and structurally on the pavement. Round the foot a simple fluted pattern runs. The painter of the triptych—and this, I think, is eloquent of his degeneracy—splays out the base of his arch-supporting pillar, fashioning it like the foot of a chalice, and decorates it with a fluting which would only be in keeping with some such piece of thin metal work. In the Chicago panel of *David receiving the Water from Bethlehem* the pillar that should maintain his throne is thus splayed and fluted. In the Pourtalés illustration it stands cylindrically, of equal diameter with the shaft.

Lastly, it is, I think, indisputable that the tassels and the slashed sleeves and ornate greaves which are so conspicuous in the Hutchinson shutters and the Duveen triptych are calculated additions to the simpler dress of the Pourtalés specimen. In that we see the ermined robe, unhung with tassels.

[1] By the courtesy of Earl Brownlow we are enabled to state that the size and composition of his portrait agree with those of Mrs. Gardner's version.—ED.

In the Hutchinson work we see this robe tasseled, and in the triptych the kneeling king is liberally hung and ermined.

The comparison of these things, and others such as the habit of the sleeves and the rather boorish character, in the triptych and the Hutchinson shutters, of some of the heads, seems to justify M. Hulin's contention that the Paris panels inspired those now in Chicago. In the triptych the inclusion of an enormous straw hat, recalling Pisanello to our mind, is noteworthy. On the hem of a robe appearing from beneath a fold the characters MASO present a speculation.

C. H. Collins Baker.

SILVER PLATE MADE AT KING'S LYNN

To the Editor of The Burlington Magazine.

Sir,—While reading in your issue of last December [1] an article by Mr. E. Alfred Jones upon the Old English Plate at the Church Congress held at Great Yarmouth last autumn, I made a note upon one passage which I intended to send to you. As fate would have it I laid the note aside with a mass of other papers, and then forgot all about it. Having now come upon it again I send it to you, albeit belated, believing that it will interest all those who are interested in the subject of Mr. Jones's article, and they must be many.

Mr. Jones mentions among the exhibits in the Great Yarmouth collection a communion cup belonging to Middleton Church, near King's Lynn, which is inscribed with the date 1632, and which is marked with the town-mark of King's Lynn.

Following hitherto published statistics, Mr. Jones proceeds to say: 'This interesting example brings the total number of known pieces with the King's Lynn mark to three, the others being the two church vessels enumerated by Mr. Jackson' ('English Goldsmiths and their Marks').

The three examples thus referred to do not constitute the total number of known examples of plate bearing the King's Lynn mark. I know other examples among the church plate in Norfolk, and I dare say more still will come to light when all the deaneries of that county have been thoroughly explored. I suppose it is no secret that the Rev. E. C. Hopper, whose name is so well known in connexion with the cataloguing of the church plate of Suffolk, is now engaged upon similar work in Norfolk.

The maker's mark—an H with a W below—upon the Middleton cup can scarcely be other than the mark of William Howlett, silversmith of King's Lynn, who was working there at the period indicated by the engraved date on the cup—viz., 1632. This William was very possibly a brother of John Howlett, a contemporary silversmith in Norwich, who was working there up to 1635 or perhaps later.

Upon one King's Lynn communion cup and its paten, belonging to a Norfolk parish and dated 1633, I found a maker's mark identically similar to the well-known mark of Timothy Scottowe (or Skottowe), silversmith of Norwich and working there at that period—viz., TS in monogram. I do not know of any King's Lynn silversmith whose name these initials will fit, but King's Lynn is not a very far cry from Norwich, and it is quite within the bounds of probability that Scottowe may have had a trade branch or partnership interests at King's Lynn.

H. D. Ellis.

[1] See The Burlington Magazine, Vol. xii, No. 57, p. 135, December, 1907.

ART BOOKS OF THE MONTH

SCULPTURE AND METALWORK.

Die Plastik Sienas im Quattrocento. Von Paul Schubring. 143 illustrations. Pp. 256. Berlin: Grote. 1907. 6 marks paper; 10 marks bound.

In order to be properly appreciated, this book should be read at Siena. Sienese art is essentially local. The only sculptor of absolutely first rank that the city produced, Quercia, was raised by his genius far above the limitations of his fellow-sculptors, who, remaining true to their traditions, were never able to profit by his example. They assimilated little but his mannerisms, which they speedily developed into caricature. Quercia, for instance, in spite of his tendency to worry his drapery, never forgot that it should reveal the figure beneath. His successors at Siena, like the Germans of the sixteenth century, amused themselves with the folds of their drapery, oblivious of the human form it concealed, and usually also careless of its texture. Federighi's saints at the Loggia di S. Paolo are good instances in point; these creatures have no bodies at all, but are mere masses of drapery. Yet, in Siena, undisturbed by thoughts of Greek or Florentine sculpture, one feels the fascination of the intensely characteristic local spirit, and is grateful to a school which was reluctant to throw off the gothic tradition, and which, though it seldom, if ever, rose to the grand style, shows, like the local school of painting, peculiar elements of religious feeling and delicate sentiment. Occasionally, too, as in Federighi's *Moses*, it could produce a masterpiece of dramatic expression.

Dr. Schubring's initial chaper on Quercia is made very brief because of the existence of a satisfactory monograph by Cornelius. It can hardly be denied that if more space had been given to the great master the centre of gravity of the

book would have been shifted, and his successors revealed in their true proportions. Short as the chapter is, it contains some excellent criticism. In the succeeding chapters the author deals with Giovanni Turini, Federighi, Vecchietta, Neroccio, Giovanni di Stefano, the 'Piccolomini Master,' Francesco di Giorgio, Giacomo Cozzarelli, Marrina, and of course incidentally with minor artists. A great mass of material is brought together, and it may therefore seem ungrateful to complain of the way in which it has been assigned; but the book would have been none the less valuable for a little more restraint of the tendency to mark down everything with a definite attribution. The group of the Annunciation in the Santuccio di S. Galgano is given to Giov. Turini, with whose harshness of form and expression its prettiness is in strong contrast. Of the remarkable wooden figure of a seated woman, recently placed in the Bargello at Florence, the author says that the treatment of form points to about 1430, but that he knows of no Sienese sculpture related to it. Whatever the 'Formensprache' of this clever figure may indicate, in motive it seems to belong rather to the time of Giacomo Cozzarelli, and still greater reserve in dealing with it would surely not have been out of place. The artist Giovanni di Stefano receives what most readers will regard as excessive praise. His Tabernacle in S. Domenico, which offends in all its proportions and balancing of elements, his smugly complacent S. Ansano, his angels by the ciborium of the Duomo, with their drapery teased almost out of all recognition, are magnified beyond their due importance, and the climax is reached with the attribution to him of the severe and noble bust of St. Catherine in the Palazzo Palmieri-Nuti! It is quite in keeping that the famous Virgilian lines inscribed beside Giovanni's Cumaean Sibyl are attributed to Lactantius, and the branch (apparently of laurel) which she holds is called a palm. Evidently the passion for re-attribution is dominant even here. Francesco di Giorgio is the author's favourite. His restlessness, his lack of reserve and harmony, his tendency to sensationalism, are ignored. To him is given the beautiful relief of the *Madonna and Child* now at Berlin (No. 154), which, in the massive dignity of its forms, is wholly alien to Francesco's art. He is also credited with the fine *Pietà* in the Osservanza, apparently because the author, by a somewhat naïve *petitio principii*, considers it to be far superior to anything created by Cozzarelli, to whom it is traditionally assigned. Of course, all the author's attributions are not so arbitrary. One can, for instance, heartily accept his restoration to the Sienese school of the Berlin *Annunciation* assigned by Dr. Bode to the school of Ghiberti. Attractive, too, is the attribution to Federighi of the Elci *Bacchus*, which in its ill-rendered classicizing forms (note the exaggerated iliac line!) recalls the slaves on the holy-water basin in the Duomo. The most important and convincing of the attributions in the book restores to Francesco di Giorgio from Leonardo da Vinci (to whom Dr. Bode had given them) a group of reliefs, including a pax with the *Deposition* at Venice, the *Discordia* at S. Kensington, and the *Scourging of Christ* at Perugia. It is clear from what has been said that Dr. Schubring's book, though it contains much that is disputable, and represents in some ways not the most favourable aspects of recent German criticism, is of very considerable importance as bringing together a great amount of valuable material, as well as some less valuable, though highly suggestive, speculation. It also possesses the merits of being well printed, well illustrated, and eminently readable. G. F. H.

DONATELLO. Des Meisters Werke in 277 Abbildungen. Herausgegeben von Paul Schubring. Deutsche Verlags Anstalt. Stuttgart and Leipzig. M. 8.

THE latest volume of the excellent 'Klassiker der Kunst' series is devoted to a master who is gradually taking rank among the very greatest. Born in an age when Italian art was still in its infancy, he carries it at once to maturity, and then, as Dr. Schubring justly points out, passes on to the verge of the *rococo*. Michelangelo is his direct descendant, through Bertoldo, and was the immediate influence which led Italian sculpture to over-ripeness; but it may be doubted whether even Michelangelo, with all the advantage of nearly a century of intense intellectual activity to help him, carried the art of sculpture quite to the point which Donatello reaches in such statues as the *Madonna* at Padua. Donatello's width of range is the more wonderful when we remember that in the art of sculpture development as a rule comes slowly; each artist adds but his little quota to the experience of his predecessors, and progress from the archaic to the over-ripe is a matter of two or more centuries. Donatello is the single sculptor who has succeeded in passing from extreme simplicity to extreme complexity within the short span of human life.

For the study of this wonderful and powerful master the series of carefully annotated plates in Dr. Schubring's book will prove most useful. Only now and then, as in the case of the *Annunciation* in Santa Croce, do the engravings seem to be unsatisfactory or retouched; the majority are excellent. The selection, too, is good, but the arrangement is somewhat puzzling. A section is devoted to doubtful and school works; yet among the genuine pieces we find example after example (notably in the case of the detached reliefs) which cannot by any possibility be from the master's hand. Their inclusion among the authentic things can only be a source of confusion to the learner, and is the more surprising since in a number of

these cases Dr. Schubring admits in his notes that they can hardly be from Donatello's hand. It is never pleasant to have to throw doubt on a work of art, but in a book designed on scientific lines there should be no hesitation. So long, however, as Dr. Schubring's notes are studied in connexion with the pictures the reader need not often go far astray.

FRANZ LAURANA. By Wilhelm Rolfs. Vol. I : pp. xvi. and 455. Vol. II: 82 Bilder-Tafeln. Berlin: R. Bong. 1907. Paper, M. 36; bound, M. 40.

OF Francesco Laurana as a man nothing is known ; it is therefore the greater merit in the author of this monograph to have disentangled from the records and monuments, without undue exercise of his imagination, a distinctly engaging artistic individuality. No one is more conscious than the author that his hero is not a great artist. Laurana always anxiously shuns any excessive manifestation of force ; he is reserved, cautious, discreet if ever any one was discreet, without creative power. Even his sculpture in the round shows an almost morbid anxiety not to pierce below the surface, and even in such work he sees man with the eye of a carver in low relief. His forms are observed from the outside ; he does not, like the great Florentines, know nature from within. He reduces all his forms to the simplest planes and lines, reproduces them straightforwardly and truly, works them out with much pains and diligence. When he is one, even the head, of a large company of artists engaged on a great monument, he seems to lose all his power ; but in smaller tasks, when he is working by himself, the fineness of his taste finds quiet and unobtrusive expression. He may know nature only on the surface, yet he is familiar with the loveliness of woman in every detail. Such, as expressed in various places, is the author's verdict on Laurana, and it is eminently just. The centre of gravity of the book, and of Laurana's own work, lies in the connexion between the Sicilian Madonnas and the busts of the type of Beatrice of Aragon (of which the 'unknown lady' of the Louvre is an example familiar to every one). If anything can be proved by 'Stil-Kritik,' it is certain that these two groups belong to the same originator, although it is quite improbable that all the Madonnas described by the author, or all the Beatrice-busts, are from Laurana's own hand. The medals signed by him are also part of his undoubted work. In all these he is working alone, or under conditions which make his influence paramount. But in monuments like the Arch at Naples or the Avignon Altar, when Laurana is in command of a number of workmen, we almost entirely lose sight of his individuality ; he was quite unable to impress his style on any of the minor artists in his employ. It is difficult to find a figure here and there betraying his hand. Even his architectural backgrounds are of the sort that a clever pupil could execute to perfection. In all this the contradiction is only on the surface. A little consideration shows that the very charm of the Sicilian Madonnas and the Beatrice-busts could only belong to a nature incapable of harmonizing the conflicting tendencies of various schools, such as were represented at Naples, or controlling the vulgarity of the Franco-Flemish artists whom he had to employ at Avignon. There is, however, another curious paradox, less easily explained. The author rightly insists that Laurana envisages forms as a relief-sculptor, not as a sculptor in the round. Why, then, are his best and most characteristic works sculptures in the round, like the Sicilian Madonnas and the Beatrice-busts ? Whatever may be the answer to this problem, of the busts in question only one (in the Dreyfus collection) is identified by its inscription. The contour of the face of Beatrice is here comparatively rectangular ; the build of some of the other heads (as that in the Louvre, and still more that at Berlin) is different, the contour being a beautiful oval. The distressing black background of the illustrations in the book makes this undoubted fact difficult to realize. Rather than accept all the busts as portraits of Beatrice, we should regard several of them as slight modifications of a distinct type founded by Laurana. It was founded on a Tuscan basis, just as his medallic style, like that of Pietro da Milano, was inspired by the art of Pisanello. The work of both Francesco and Pietro shows that they did not understand casting ; had they done so, more good specimens would surely have come down to us. (The illustration of the medal in the Bargello throws doubt on the author's statement that it is a fine cast.) In all probability both these artists handed their models over to some one else to cast, and the similarity of fabric suggests that the same caster worked for them both. It is to be regretted that the author has reduced the medals in his plates to a uniform size ; this is more fatal to their effect than the method, which he condemns, of reproducing from plaster-casts. It may be noted in passing that (as any one familiar with the art would have guessed from its appearance in the photograph) the medal of Frederick of Vaudemont is of lead ; that the medal of Margaret of Anjou has long since passed from the Pichon to the Salting collection ; and that Alberti's design for S. Francesco occurs on Pasti's medal of Sigismondo Malatesta, not of Alberti himself. Pietro da Milano, whose claim to more than a minor share in the Arch of Naples is refuted, is throughout the book called 'Peter Martin von Mailand.' He was really 'Peter son of Martin.' This misleading use of names is partly due to the author's desire—amounting to an eccentricity—to Germanize Italian words. Thus

he writes 'Pickolomini,' 'Schacka' (for Sciacca) and 'Jotto.' Since the German reader (whose intelligence he seems to rate very low) would naturally pronounce the last word 'Yotto,' it is hard to see what purpose is served by the perversion. But we do not wish to end our account of this book, for which we are deeply grateful to the author, on a note of discontent. The immense labour and time expended on the subject, the judicious conduct of the argument, make the monograph one of the most notable of recent contributions to the history of Italian sculpture. It may not deal with any of the greatest monuments of that art, but it is a mine of information on its development in Genoa, Sicily, Naples and Southern France. A parallel to the author's elaborate survey of the Arch at Naples can hardly be found outside the literature of classical archaeology. G. F. H.

GESCHICHTE DER GOLDSCHMIEDEKUNST AUF TECHNISCHER GRUNDLAGE; ABTEILUNG: NIELLO. By Hofrath Dr. Marc Rosenberg. Darmstadt. 1907.

THIS publication is really a chapter issued in advance from a book on the technical history of the goldsmith's craft by the author of that useful work 'Der Goldschmiede Merkzeichen.'

Dr. Rosenberg follows the history of niello from its earliest appearance to modern times, and reproduces in some forty illustrations typical examples of nielloed works of art. He accepts as niello on the authority of Von Bissing the inlay in the gold hawk's head in the Cairo Museum, found in the tomb of Queen Ah-hetep, the composition being evidently metallic, though with an unusually high proportion of copper. We thus obtain a far earlier date for the introduction of niello than was formerly admitted; but some obscurity still prevails with regard to its use between the time of the eighteenth Egyptian dynasty and the Graeco-Roman period. As we approach the Christian era we are on firmer ground. With the Romans, as is well known, niello was very popular, especially for the decoration of silver plate. From Roman examples the author passes to those of Byzantine origin, and from these to the niello of the middle ages in the west, so well represented by the work of the twelfth century. Dr. Rosenberg discredits the theory first propounded by Ilg that the Rogkerus of Helmershausen who made the Paderborn portable altar was the same person as the Theophilus of the 'Schedula diversarum artium'; and it certainly appears that the evidence is inconclusive. The Paderborn altar, the St. Trudpert cross and the Xanten casket are all well reproduced, the illustrations of the altar usefully supplementing those given by Von Falke in his monumental work 'Deutsche Schmelzarbeiten des Mittelalters.' An interesting point is raised with regard to the connexion of Italy with niello in the middle ages by a criticism of a familiar passage in Theophilus. *Tuscia* is there mentioned as a place in which niello-work was a favourite mode of ornament. But while there is no Tuscan niello which can be assigned to the eleventh or twelfth century, there does exist Russian work for which this antiquity is claimed. Dr. Rosenberg therefore suggests the emendation *Ruscia* for Tuscia, and submits it in its turn to criticism.

Passing rapidly over the Italian examples of the fourteenth century, the author discusses at some length the relation between the nielli of the Renaissance and the metal plates specially engraved for the multiplication of prints. He adopts the conclusion that there is no real connexion at all, and that existing impressions from nielli were probably made in the seventeenth century—not directly from the metal, but from sulphur moulds which had been preserved. Illustrations are given of the pax in the Bargello and the impression in the Bibliothèque Nationale at Paris, as well as of the paxes at Bologna, and of the German standing-cup at Nuremberg. The chapter concludes with a mention of the modern Tula work of Russia.

Although here and there we could have wished for a rather fuller treatment—the niello of the Anglo-Saxons is, for instance, ignored—this chapter in the history of a great industrial art should be widely welcomed, and it is to be hoped that the book of which it is destined to form an integral part will before long find a publisher. D.

THE CHURCH PLATE OF THE CITY OF CHESTER. By T. S. Ball. 1907. London: Sherratt and Hughes. 10s. 6d. net.

THIS book is mainly a reprint of some articles which appeared in a local newspaper a few years ago. The earliest plate in the Chester churches is Elizabethan—three cups, a paten and a paten cover. They have only one mark, 'a sheep's head,' which the writer ascribes to a Chester silversmith, William Mutton. Unhappily, no illustration of this mark is given. These are followed in date by a plain cup on baluster stem, with London mark for 1633, of which there is another example of 1641 at one other Chester church. A tall cup, of 1635, at St. Michael's, presented in 1680, probably had a steeple-cover. We notice Mr. Ball's abandonment of his somewhat heatedly expressed contention in the newspaper that the 'Sterling' mark on the paten of about 1683 at S. John the Baptist's was a Cork mark. He has now deemed it prudent to follow Mr. C. J. Jackson's advice and describe the mark 'Chester,' with the name of the maker, Ralph Walley, though without acknowledgment of the source of information. Except this paten and the plate wrought by the well-known Richardson family, who flourished at

Chester from the last quarter of the seventeenth century to about 1812, the only examples of local silversmiths' work in these churches is a paten of 1683 by Nathaniel Bullen, at St. Mary-without-the-Walls, and a flagon stand of 1711 by Thomas Robinson, in the same church. The writer gives the name of four of the Richardsons, but omits the fifth, William. A double error occurs on page 108, where a cup is assigned to the year 1785, with a note adding that it may possibly be 1762. In the first place, the letter 'm' on the cup would not be 1785-6, but 1787-8; and secondly, if it were this date, as the writer appears to contend, it would also have the king's head mark. The cathedral vessels, which chiefly date from the Restoration, are of conventional forms, and call for no special notice. We do, however, consider that the omission of illustrations of the cathedral maces (1662), the altar candlesticks (1662), and an old Augsburg cup—the latter a recent gift—from a small book such as this is unfortunate. One or two other rare pieces—for instance, the oval dish (1638) at St. Mary-without-the-Walls, which the writer describes as 'most unusual'—might well have been illustrated. Among several misprints is one on page 115, where the Sheffield date-letter should be 1839, not 1739.

ARCHITECTURE.

THE ARCHITECTURE OF GREECE AND ROME. By William J. Anderson and R. Phené Spiers. Second edition. London: Batsford. 1907.

THE fact that this book has reached a second edition is evidence not only of its merits but of the existence of a demand which it has succeeded in satisfying. We may assume that it is intended for the use and information of architects. When we consider how large a place the study of ancient buildings took in the education of architects, and especially the greatest of them, from the rise of the Renaissance to the days of the Gothic revival, the importance of a clear exposition of the principles of Greek and Roman construction and design, joined to scientific descriptions of existing remains, becomes obvious. This book is based on lectures given by the late Mr. Anderson—a form which scarcely lends itself to any profundity of treatment—and its strength lies in its descriptive side. Plans and illustrations are numerous and generally excellent, and constant reference is made to the fragments, especially of Greek buildings, in which the British Museum is so rich. It would be possible to point to a number of statements to which exception might be taken on archaeological grounds; but we think that it would be a mistake to criticize too closely from that point of view a book with aims like those of the one before us. One of the features of the new edition is an account of the so-called Aegean art which has been revealed by modern research, and more particularly of the results of Dr. Arthur Evans's excavations in Crete. The account as a whole is a good one, taking into consideration the purpose of the volume; and it appears to be unnecessary to draw attention to objections which might be made to parts of it, not only because these archaic remains have merely a subsidiary importance in the history of developed Greek architecture, but also because the stage of practical unanimity among professed archaeologists upon these subjects has been by no means yet reached. The part of the work relating to Greece takes the form of a sketch of the evolution of the Hellenic style, which practically means the history and description of the great temples. The remaining types of buildings: theatres, market places, palaces and houses, etc., are dealt with in a supplementary chapter. The Roman part, which appears to be the most satisfactory, as it is certainly the most important for a modern architect, mainly follows the lines of a description of the buildings classified under headings, such as Forums, Basilicas, Amphitheatres, Baths, Triumphal Arches, etc. Considering the abundance of the material and the limited space allowed in a volume of this kind, very little of importance has been omitted. The accounts too are generally written with sufficient information as to the more recent discoveries and points of view. It is therefore difficult to see why an antiquated and in any case largely conjectural plan of the Roman Forum should have been given, when the facts as to the buildings which surrounded it have been almost exhaustively settled by the latest excavations. The outlines, for instance, of the important Basilica Aemilia have been visible for the last few years, and are recorded in published plans, though the very cursory mention of it in the text suggests that the excavation is only taking place at the present time. Again, Deglane's elaborate plan of the Palace of the Caesars, though based to a considerable extent upon facts, will almost certainly have to be modified in its conjectural parts now that the Villa Mills has been acquired by the Italian Government, and that there is a prospect of the whole site being excavated in the course of the next few years. However, we would not lay too much stress on these and other minor blemishes in a generally sound and useful work. We may add that the volume closes with maps showing the position of the chief architectural sites of Greece and Italy (an excellent idea which might well have been made more extensive), a glossary of architectural terms, and a list of the most important books relating to the subject.

G. McN. R.

WINDSOR. Painted by George M. Henton. Described by Sir Richard R. Holmes, K.C.V.O. London: Black. 7s. 6d. net.

SIR RICHARD HOLMES'S long and intimate acquaintance with Windsor Castle gives a value to his sketch of its history that is considerably in

excess of its length. Indeed, it contains so much interesting evidence of minute observation of facts connected with the building as to deserve a different and a more scientific apparatus of illustration than that provided by Mr. Henton's drawings. Reproductions of old plans and old prints would have been a great help to those who do not know the building well; and if something of the kind could be added to the next edition the practical usefulness of the volume would be greatly increased. Sir Richard Holmes confines his studies to the castle itself. Mr. Henton in his pictures includes the town and neighbourhood. His drawings are of very unequal merit. Wherever he has to deal with a distance or a wide expanse of country he gets into difficulties with tone and composition; his street scenes, on the other hand, are almost always successful.

STORIA DELL' ARTE. Vol. II°. Parte I. Arte Cristiana, neo-orientale ed Europea d'oltri Alpi. Dott. Giulio Carotti. Milano: Hoepli. L.6.50.

THIS instalment of the latest of Messrs. Hoepli's manuals covers a very wide field—so wide, indeed, that Professor Carotti, with 360 illustrations and about the same number of pages of letterpress at his disposal, could not be expected to give more than a very general sketch of the subjects discussed. The first section deals with the period of the Catacombs, the next with the art and architecture which had their origin in Byzantium. We then pass to Arab art in Asia, Africa and Spain, and from thence to India. The second section begins with Romanesque work, and traces the rise of the gothic spirit on the Continent and in England. Each section is supplemented by a bibliography, and there is an elaborate index. Altogether Professor Carotti has managed his compilation well. Here and there misprints in names will be noticed, and there are naturally many points on which the author's conclusions could be challenged; but on the whole the little manual can be recommended to those who need a summary of the chief examples of mediaeval art, though they should be made aware that it deals only with architecture, painting and sculpture. Since the above note was written we see that the book is shortly to be presented in an English dress, in which it should attract a considerable audience.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE. Edited by Mervyn E. Macartney. London: Technical Journals (1902), Ltd. 12s. 6d. net.

THIS portfolio of plates, in a large measure reprinted from 'The Architectural Review,' embodies an excellent idea—namely, to provide art students, at a small cost, with measured drawings and photographs of good examples of architectural work and details. The usefulness of the scheme depends entirely upon the examples chosen, and in the case of this, the first portfolio, the choice is both varied and excellent. The hundred and twenty plates deal almost exclusively with Renaissance work, and include not only cupolas, chimneys, doors and windows but an excellent series of gates and wall piers and some fine specimens of interior woodwork, among which is included the famous panelling in Lincoln College Chapel. The only suggestion we can make is that the name of the architect, where it is known, should be added to the lettering at the foot of each plate. Notes such as that given on the gate piers at Hampstead Marshall would perhaps be better still in the case of buildings that are little known.

MISCELLANEOUS

PETRARCH AND THE ANCIENT WORLD. By Pierre de Nolhac. Boston: D. B. Updike. $6.

SERIOUS students of Petrarch will naturally turn to M. de Nolhac's 'Pétrarque et l'Humanisme,' but there is a wider public to whom these three charming essays should be acceptable. They deal with Petrarch as an initiator of the Renaissance, with his library, and with his attitude towards his best-beloved authors, Virgil and Cicero. They are couched in almost impeccable English, the name of the author is a sufficient guarantee for their quality, and they are presented in a dress worthy of their subject, for the type, the paper and the printing in red and black could not fail to delight as fastidious a lover of books as Petrarch himself.

THE RHINE: ITS VALLEY AND ITS HISTORY. By H. J. Mackinder, with illustrations in colour by Mrs. James Jardine. London: Chatto and Windus. 1908. 20s. net.

MR. MACKINDER'S learned yet vivacious and eminently readable text is far more than padding to eke out a set of pretty pictures, as the 'book' portion of some 'colour books' has been before now. He writes with thorough knowledge and keen interest of the physical surroundings of the Rhine and its tributaries, the causes that determined the course of the mighty river, and its influence upon the history of the peoples that live or have lived upon its banks from Switzerland to the North Sea. For the intelligent arm-chair traveller, who will think and use maps, the admirable maps supplied in the volume itself, 'The Rhine' will provide a tour unrivalled in Europe. The illustrations are pretty, but somewhat irrelevant to the text; the reader is left, for instance, helplessly wondering why there should be a statue of Sir Francis Drake, of all people, at Offenburg. It is not Mr. Mackinder, but Baedeker, that informs us that the statue commemorates 'the introducer of the potato into Europe, 1586.' Is Offenburg specially addicted to the grateful consumption of *Kartoffelsalat*? Mrs. Jardine has a ladylike tenderness for the Rhine of romantic legend, and paints the Lorelei with a rowing-boat drifting past oblivious of steamer or

rail, while Mr. Mackinder ruthlessly calls it part of the Rhenish Schist. Her picture of Bregenz is ludicrously misleading, when one thinks of the actual lake front of that sadly disfigured town, and she shrinks too frequently from facing the realities of our prosaic and commercial century.

C. D.

BYWAYS OF COLLECTING. By Ethel Deane. Cassell and Co. 7s. 6d. net.

IN a small volume of some two hundred pages printed in large type, the author proceeds to tell us all about porcelain, from the earliest oriental to modern Staffordshire crockery. Engravings from Dürer and the Little Masters to what she is pleased to call 'the Art of Dots,' furniture from early oak to Sheraton, old silver, Sheffield plate and cut-glass also find a place. The author accepts the Chinese tradition that porcelain was made in prehistoric days, and boldly states 'that it is known that the Chinese made it centuries before Christ,' whereas that well-known authority Dr. Bushell, in his able work on the subject, is more cautious, and while admitting the possibility of its first having been produced during the T'ang dynasty, which commenced A.D. 618, informs us that no examples seem to have survived of earlier date than the Sung period, A.D. 960-1279. The subjects of engravings, silver, glass, etc., are treated in the same manner, so that the serious collector, who in common with the invalid of to-day usually prefers to consult a specialist on the subject of the greatest interest to himself, will hardly consider 'Byways of Collecting' a necessary addition to his library. The illustrations, which for their size are good, do not show any example of particular interest.

C. L.

SIR WILLIAM TEMPLE UPON THE GARDENS OF EPICURUS, with other seventeenth-century garden essays. Introduction by Albert Forbes Sieveking, F.S.A. The King's Classics. Chatto and Windus. 1s. 6d. net.

THE new volume of the 'King's Classics' contains, besides Evelyn's essay, Abraham Cowley's poem, 'The Garden'; parts of Sir Thomas Browne's 'The Garden of Cyrus,' and his 'Observations upon Several Plants mentioned in Scripture,' his letter to Evelyn on garlands, and his 'Observations on Grafting'; Marvell's poems, 'The Garden' and 'The Mower against Gardens'; and Evelyn's garden letters and garden cuttings from his diary. The whole makes a treasury, not only of garden lore, redolent of 'fine garden smells,' but of seventeenth-century prose; and the editor's learned and vivacious introduction and the appendices and notes are full of quaint information on gardening. On the literary side the introduction is, perhaps, less satisfactory. Mr. Sieveking has not the seventeenth-century spirit; he is a little inclined to patronize our betters in the art of prose, and he rather misses the 'Sir Thomas Browne-ness' (to use Coleridge's phrase) of Sir Thomas Browne. His good work, however, adds immensely to the attractions of the volume, which is one of the pleasantest and most scholarly in its always pleasant and scholarly series.

THE MASK. A monthly journal of the art of the theatre. Vol. I, No. 1. March, 1908. 1s. net monthly. London agent: D. J. Rider, 36 St. Martin's Court, Charing Cross Road, W.C.

ALL who are seriously interested in the art of the theatre have long desired to see a journal devoted to the subject. We may, therefore, give 'The Mask' a warm welcome, more particularly as its first number shows very clearly that the art of the theatre with which it intends to concern itself is not the art of the theatre as usually practised in London. It contains several articles of interest, which serve to bring into prominence essential features of the art of the theatre which are too often overlooked. Mr. Edward Hutton describes the posture-dancing of Spain—a language which London is always loth to listen to, save in the case of one or two sophisticated and cosmopolitan representatives. Mr. John Balance has a paper on masks, which includes a wise word of praise for puppet-shows, while Mr. Gordon Craig himself addresses an inspiriting piece of counsel to young actors and stage-managers. Yet at the end of our perusal—in spite of the real if *manieré* beauty of type, paper and cuts—we are left rather doubtful of the efficacy of 'The Mask' in its present form. Is it not a little archaistic? Mr. Balance may claim that the mask is of the future as much as of the past; but can we believe him? Mr. Hutton deals with what he admits to be a dying art, and a phase of it which has been left far behind by the posture-dancers from the east, who, having absorbed, perhaps, something of the art of the Roman *pantomimus*, offer one or two specimens of the same art in a much higher and more artistic form; and Serlio's book, excerpts from which are given, some in English, some in Italian, is surely as unsuited to the needs of the moment as the archaisms of Mr. William Poel. We would implore the guiding spirits of 'The Mask' to remember that the present state of things is in urgent need of reform, and that reforms are not carried out save by methods a little less remote and a little more brutal than those adopted in their beautiful but rather precious magazine. The art of the theatre is a popular one. It is the many, not the few, who must be convinced before the art of the theatre is to be raised from its present condition; and 'The Mask' is not for the many. It is true that the magazine expressly disclaims any intention of reforming the modern stage. That is the

ground of our complaint; and we do not agree that it is now too late for reform.

THE WINCHESTER CHARTS OF FLORENTINE AND VENETIAN PAINTERS OF THE RENAISSANCE. Compiled by M. J. Rendall. London: Mansell. Each 2s. 6d. net.

THESE two charts present in a tabular form the artistic descent of the chief painters of the Renaissance, the Florentine chart including the schools of Umbria, Siena and Milan, while the Venetian one includes all the painters of North Italy. The charts are completed with chronological tables and notes on historical points, are mounted on linen to fold like maps, and are put up in handsome covers. Only on one or two points can we suggest improvements. Michelangelo's descent from Donatello is traced far more directly, and rightly, through Bertoldo than by the round-about route of Domenico Veneziano, Alesso Baldovinetti and Ghirlandajo; the influences of the Pollaiuoli on Botticelli and of Castagno on his Florentine successors deserved notice—and other questions will suggest themselves to the critical mind. But on the whole the arrangement is so clear and so sensible that the charts should be most useful to those who wish to get a general view of the development of Renaissance painting.

A GUIDE TO THE PAINTINGS IN THE CHURCHES AND MINOR MUSEUMS OF FLORENCE. By Maud Cruttwell. London: Dent. 3s. 6d. net.

THIS companion volume to Miss Cruttwell's guide to the paintings in the Florentine galleries is a most useful addition to the traveller's library. So far as we have checked it, it is up to date in point of scholarship, and includes a good many things that are not commonly known; the author's notes are commendably brief, and are accompanied or replaced where possible by extracts from Vasari referring to the pictures. The book is arranged on a simple alphabetical plan and is diversified here and there by little engravings, while asterisks, single or double, mark the works to which Miss Cruttwell specially directs attention. Were the double asterisks replaced throughout by single ones the estimates as a whole would be more just, yet, as sensible people decide these things for themselves, the point is unimportant compared with the general usefulness of the book.

BLÄTTER FÜR GEMÄLDEKUNDE. Von Dr. Theodor v. Frimmel. Band III. Wien: Gerold and Co.

THE third volume of Dr. Von Frimmel's well-printed publication includes the ten numbers issued between May 1906 and the summer of 1907. As usual, the contents are varied and interesting. Special attention is devoted to works by the Dutch masters of the seventeenth century, on whom there are many valuable illustrated notes, made still more useful by the provision of a good index.

DIE HOLZMÖBEL DER SAMMLUNG FIGDOR. Von Dr. Hans Stegmann. Wien: Artaria and Co.

THIS handsomely illustrated account of the furniture in the possession of the well-known Viennese collector Dr. Figdor is a reprint of matter that has appeared in 'Kunst und Kunsthandwerk.' It well deserves the honour of separate publication, both from the intrinsic importance, variety and beauty of the collection and from the fact that it is the work of the director of the German National Museum at Nuremberg. The collection is mainly domestic in character, but the examples of chests, coffers, presses, fald-stools, chairs, tables and frames which it includes represent the crafts of Italy and Northern Europe during the sixteenth and seventeenth centuries with some approach to completeness. It will thus appeal specially to collectors who are interested in the furniture made before the style of Italy was superseded by that of France.

ART AND DESIGN IN THE DECORATION OF BOOKBINDINGS. Bumpus. 1907.

A REMARKABLE scheme is embodied in this sumptuous catalogue. Messrs. Bumpus have conceived the idea of reproducing in facsimile a series of the most notable bindings executed between the twelfth and eighteenth centuries, and the set of nearly 120 plates with which this catalogue is embellished illustrates the result of their labours. As the preface not unjustly claims, the collection is an object-lesson in bookbinding, for the progress of design and decoration from the past to the present can be seen at a glance, almost every school of bookbinding being represented. Beginning with a Byzantine cover of the twelfth century in carved ivory, the series, after including one or two examples of oriental work, passes to the stamped calf bindings of Pynson and others of the time of Henry VIII. Then, after a number of fine Elizabethan examples, we come to the Stuart epoch, which, taken as a whole, perhaps represents the climax of the binder's art in Great Britain. It would be invidious to pick and choose among the admirable examples of the work of this time, but a word of special praise must be given to the unique binding by Samuel Mearne, illustrated in the plate facing page 44. After some fine specimens of the work of Roger Payne and of the Scotch bookbinders of the eighteenth century, we come to French, Italian, Spanish, German and Dutch bindings, all of them excellent and representative, the examples of Le Gascon being specially notable. It would be difficult, in fact, to compile a more complete and instructive series.

THE WASHBOURNE FAMILY. By James Davenport, M.A., vicar of Wichenford. With fifteen illustrations. Methuen and Co. 21s. net.

THE Washbournes, a Worcestershire family originally of knightly rank, held the lands of Washbourne for some five centuries, although their chief seat during the greater part of that period was elsewhere. They have left their tombs and monuments in Worcestershire churches; they married with gentle houses; their younger branches spread abroad, one line having been in New England since Charles the First's days. Although no great man came of them they found sheriffs for their county —sheriff, we may tell our author, is the English for the 'vicecomes' of his records—a cavalier to fight for the king and a minor poet to write some long-forgotten verse.

But it cannot be said that Mr. Davenport has, to use his own phrase, 'occupied the leisure hours of some fifteen years' to any good purpose. An opening paragraph giving as the 'earliest named member of the family' a Domesday tenant named Sampson rests solely on a remark of honest Habingdon that he knew not whether there was any kinship between this man and later tenants of Washbourne. Following this we have a precious 'Book of Family Crests' cited for its opinion that 'Washbourne is a name of ancient Norman descent.' How or in what sense the English name of an English village may be said to be of 'Norman descent' is a difficulty which we leave Mr. Davenport to settle with the 'Book of Family Crests.' For the rest, Mr. Davenport has spent upon canvassing items from printed books of little value the space which should have been given to records. Even Domesday Book is cited at third hand, and when original records are quoted in Latin the many abbreviated words puzzle Mr. Davenport.

But accuracy can hardly be looked for in an author whose full-page portrait of a Washbourne ancestor is described as 'Thomas Washbourne, D.D. and Poet.' This for the reason that the figure holds a book in its right hand, and in spite of the fact that a large shield of arms in the corner proclaims it the portrait of the poet's father.

The copy of a mother's note on a seven-year-old child, dead in 1712, is the curious scrap we shall carry from this unsatisfactory book. He was a child 'worthy of remembrance, for God Almighty favoured his sickness with a signal honour of heavenly music to sound from him . . . it was only heard at night.' O. B.

SMALL BOOKS, PAMPHLETS, &c.

MESSRS. SEELEY have just issued in their series of Miniature Portfolio Monographs (2s.) a reprint of Dr. Anderson's book on 'Japanese Wood Engravings,' which will always have an interest as a pioneer among popular treatises on this fascinating subject. The second number of 'The Neolith' (T. Kell and Sons) is well up to the standard of it predecessors, the illustrations to Mr. Lang's article and the script in which the magazine is written deserving special praise, although the standard of art and literature throughout is much above the average. Messrs. Jack have added to their little series of 'Masterpieces in Colour' (1s. 6d.) volumes on Titian by Mr. L. S. Bensusan, and on Holman Hunt by the late Miss Coleridge. Titian fares ill in the colour-printer's hands. Mr. Holman Hunt's more positive hues stand the ordeal better. Five Greek mirrors, a Muranese tabernacle and a bronze bust of Innocent X by Alessandro Algardi, in which the pontiff wears a much less formidable aspect than in the famous portrait by Velazquez, are the chief acquisitions illustrated in the April Bulletin of the Metropolitan Museum, New York.

As we go to press we have received the fine illustrated catalogue of the collection of the late M. O. Homberg, which is shortly (May 11-16) to be sold in Paris at the Georges Petit Gallery. Lack of time and space forbid us to dwell upon this splendid and varied assemblage of things Oriental and European, including faïence, metalwork, ivories, manuscripts and sculpture. We can only recommend it to the attention of all collectors and students.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE complaint of the dealers in old prints—namely, that available material for sales is becoming ominously scarce —certainly is not without foundation. Comparing the catalogues of the three principal auction firms nowadays with those that were issued about fifteen years ago, it is easy to note a marked difference. To-day we find specimens by masters of secondary importance catalogued singly which were formerly relegated to 'job lots' at the end of the sale. Even such things as the portraits by the Louis XIV engravers were only furtively introduced in a catalogue of first-rate standing, and names like Carmona, Collaert, Fruytiers, Mouzyn, Peeters, Pitau never figured as distinct features in the good old times, when work by the famous engravers and the 'little masters' was plentiful, and the collector scarcely deigned to consider men like those I have just named. In order to fill up a sale catalogue, the dealer to-day has to resort to the minor work, and is also compelled to connive at conditions of impression or preservation which would formerly have disqualified the print.

This year there are only two important print sales on; both Mr. Gutekunst, of Stuttgart, and Mr. Boerner, of Leipzig, have been fortunate in so far as they are able to offer fine old collections for sale, and are not limited to the dispersal of such stray material as they have been able to collect in the course of the year.

Mr. Boerner sells at auction on May 5th and 6th a part of the collection of original drawings by the late Ed. Cichorius, who had homes both in Dresden and Leipzig. Mr. Cichorius collected Dutch and Flemish drawings of the seventeenth century, drawings by German artists of the former half of the nineteenth century, and drawings by Adrian Ludwig Richter. The seventeenth-century drawings are reserved for a later occasion. The majority of Cichorius's German nineteenth-century drawings have passed into the possession of the Dresden Royal Print Room. Boerner's catalogue, however, enumerates some two hundred specimens of excellent quality by such artists as Chodowiecki, Erhard, Genelli, Klein, J. A. Koch, G. Mind (the painter of cats), F. v. Olivier, Overbeck, Preller, Rethel, Rottmann, Schnorr, Schwind, Steinle, and a number of others who have risen out of an undeserved obscurity in consequence of the attention which the Berlin centenary exhibition has called to their work. The Ludwig Richter collection is remarkable and truly unique. The Dresden Print Room has secured only a minor part of this, and what was left over for the Boerner sale consequently covers all the phases of Richter's art, and includes a large percentage of his best life work. Cichorius was an enthusiast and one of Richter's most intimate personal friends. Under these circumstances his collection of Richter drawings naturally grew to be exceptional.

Mr. Boerner follows up this sale with one of old prints, which is not very large, yet contains some fine rarities—for example, *Luther as 'Junker Jörg'* by Cranach (Sch. 179), a woodcut that has not figured in any sale for years, a fine copper-plate *Passion, St. Jerome in his Cell, Melencolia, Dream*, and *Nativity* by Dürer, a very good *'petite toube'* by Rembrandt, the scarce Baldung *Madonna* (Pass. 65), some good Hirschvogel, Ostade, Raimondi, etc.

Mr. Gutekunst sells, besides prints taken from his own stock, the Marsden J. Perry and the Fritz Rumpf collections on the 18th-23rd of May. The two *pièces de résistance* are a 'Meister des Hausbuchs,' *Two Wrestling Peasants* (Lehrs 63), and a Master E.S., a Gothic monstrance (undescribed). This last was unearthed only a few months ago at Munich; it is unique. Although a specialist of the order of Professor Lehrs has been hunting up and cataloguing the work of E. S. for twenty-five years, it has never been met with heretofore. *The Prisoner* by an anonymous Italian of the fifteenth century (Pass. v, page 78, No. 25), once in Ottley's collection, is likewise the only copy known of this print. Some further great rarities are *Eve and Cain* by Dirk Vellert (B. 1), *The Daughter of Herod* (Geisberg 300), *The Organ Player* (G. 409) and *The Knight* (G. 405) by Israhel van Meckenem, *The Dance of Putti* by Marcantonio Raimondi, *The Doge's Procession* (Andresen 65) by Ammann and *Christ upon the Cross* (Lehrs 29) by Wenzel von Olmütz. The catalogue further comprises exceptional collections of Dürer and Rembrandt prints and very fine ones of the work of Daullé, the Drevets, Van Dyck (a first state of the *Jan de Wael*), Edelinck, Goya (the line etchings after Velazquez), J. Grateloup, Masson, Nanteuil, G. F. Schmidt, C. Visscher, Wille and Woollett. There are also some Japanese colour-prints and a number of etchings by Klinger.

Klinger etchings were the principal attraction in Messrs. Amsler and Ruthardt's spring sale which is already past. It followed only a few months after the Mohrmann sale, but prices have risen again since then. Work by Klinger, which the artist sold—according to my notes—fifteen years ago for about £400, fetched no less than £3,250 (including the auctioneer's 5 per cent. supercharges) at this sale. Occasionally people, cautious rather than sagacious, raise their voice against the purchase of the work of living men. Here is a signal proof of the fallacy of their reasoning. The Dresden Print Room bought its magnificent Klinger collection many years ago for a trifle: it was sheer prudence.

William Blumhardt, lately a citizen of Mannheim, bequeathed £5,000 to this town for the purchase of works of art. A once-famous statue of *Sappho* by Dannecker has come into the possession of the gallery at Stuttgart. The museum at Basle has purchased two important canvases by Albert von Keller, several of whose works were recently acquired by the Bavarian Government for its museums. Among the recent acquisitions of the Kaiser-Friedrich Museum at Berlin there figure a *Female Portrait*, by Roger van der Weyden, a *Mater Dolorosa*, by Paolo Caliari, a *Latona*, by Paul Bril, and a carved panel of the Bavarian school, sixteenth century, representing the *Fountain of Love*. The museum at Magdeburg has bought the marble *Head of St. John the Baptist* by Rodin. £5000 has been placed at the disposal of the municipality of Winterthur by a citizen of that town for the erection of a new museum.

Berlin's stock of genuine Rembrandts has just been increased by the hitherto unknown *Portrait of a Young Man*, which has come into the collection of Mr. Koppel. It was bought by Mr. Humphry Ward at a London sale some time ago, and was then altogether unrecognizable because it had been quite repainted. The new coating of paint which had aimed at 'prettifying' the original was

carefully removed by the famous Munich picture restorer Hauser, and as it disappeared a fine portrait of a young man with blonde hair, turning his face back to the spectator, came to view. The young man wears a black hat; his right hand is concealed by his cloak. Finely painted as they are, his features and expression are in no wise charming, and this probably accounts for the picture having been repainted, in order to give better looks to the model. H. W. S.

ART IN AMERICA

ROSSETTI: AN OBSERVATION

One of the favourite literary amusements of the last century was the depreciation of its great men; remorse followed in the form of sycophantic adulation, which generally preceded contemptuous neglect. In our new century, with all its bright and uncertain prospects, its unexplored perspectives, we have changed all that; we reverse the process. Then, after all, we are only children eight years old, and the toys of the intellectual grown-ups seem a little dusty and not a little damaged. We have licked off all the paint that was going to do us any harm; there is a general feeling in the nursery that the things can be sent to some charitable institution such as the Tate Gallery. Whistler was the last Victorian rattle which gave us any pleasure or amusement; *les jeunes feroces* have already begun to find fault with the music of the Nocturnes.

Rossetti was lucky enough to die so long ago as 1882. His reputation survives even a most unfortunate series of biographies and monographs. Two or three only are serious tributes to his memory—notably Pater's well-known appreciation and Mr. Arthur Benson's brilliant essay; while Mr. H. C. Marillier's admirable and indispensable record of the painter's progress is, indeed, that of a Greatheart who has got lost on his arrival in the Celestial City. But, oddly enough, though Mr. Swinburne and others have written with eloquence and conviction of the man and poet, there has been no satisfactory critical estimate of the *artist* who I think it no exaggeration to say was, with the exception of Turner, the greatest personality in the English school of the nineteenth century.

It is the duty of every critic to explain his own jargon; and I must hasten to add that when writing of pictures I distinguish between the great painter and the great artist. There have been many great painters in the world (not perhaps many in England), but the artists are few, either in England or elsewhere. A great painter is one who has learned to handle with unsurpassable skill the mediums at his disposal. In the middle ages those mediums were tempera and the materials of *buon fresco*; in modern times, oils and water colour. Giotto, Duccio, Van Eyck, Titian, Velazquez, Hals, Gainsborough, Chardin, for example, were great *painters* in the first instance; that they were great artists as well is beside the point. It will be clearer if I mention the names of two artists (among the greatest the world has ever seen) whom I do not think we can call great painters—Dürer and Michelangelo. From their finest paintings, surely it would be affectation to pretend that we derive the same pleasure, the same satisfaction with technique, the same joy in paint, that we derive from Van Eyck or Titian. Dürer and Michelangelo are terrific indestructible forces, but if all their pictures perished it would be a loss of less magnitude than the destruction of every Velazquez. The engravings of the one and the sculpture of the other would still continue like the art of Leonardo to act and react on the art of Europe. I do not attempt any comparison between Michelangelo and Dürer; nor do I wish to compare either of them with Rossetti except in the intellectual influence they exercised, as artists and intellectuals, on their contemporaries and successors. An intelligent appreciation of this aspect of the Englishman's genius will help to place Rossetti in the exalted niche which I venture to claim for him.

In the opinion of his immediate hostile critics Rossetti could not draw, though a sense of colour was occasionally conceded him. The difference between a good drawing and a correct drawing is only beginning to be understood; and it is by a singular irony of circumstance that now, when our drawing is much more correct than it ever was in the last century, Rossetti's pen and pencil works should be so highly prized by modern draughtsmen some of whom find his exquisite colour too primitive and daring.

No less uncritical than the habit of blaming a painter because he is not like another is that praise of an artist for what he does not possess. The eulogists of Rossetti have tried to patch up the weak places in his armour with the rags they have torn from his less capable contemporaries. The arid teaching of the Royal Academy did not extenuate his faults, which are obvious to any drawing master. From what we know of his character he would have chafed under the discipline of any school, however admirable; whether that of Squarcione, the Carracci or Professor Tonks. We must remember his irritation at being asked to delineate galley-pots in the studio of Madox Brown. Let us realize and accept his limitations in order to appraise him.

In the manipulation of oil he was never quite proficient—and that is why he is not a great painter. But who shall define the cockleshells, the

staff and sandals of the *Artist*? That component philosopher's stone, like genius, lies somewhere hidden in the alembic of art criticism, and may possibly be found materialized in some wizard's retort. At all events, only sheer genius will account for Rossetti's few oil pictures which are adequate expressions of that genius; such are *Monna Vanna*, *The Beloved*, and *The Blue Bower* —the finest of them all.

The practice of tempera painting had not been revived when the Preraphaelite movement was initiated; it was never employed by Burne-Jones even, and Rossetti found in water colour a medium more suitable than oil for the expression of his art and its archaistic formulas. It is often a shock to see again some of Rossetti's oil paintings. Beautiful designs which in reproduction are still beautiful, on careful reinspection will be found to be badly painted; there is something positively common in the quality of the paint—or let me say in the absence of quality. You understand that it must have been something of the kind which induced Whistler to suggest the substitution of a sonnet for a picture in the frame, when invited by Rossetti to admire all three. It has been suggested in recent memoirs that Rossetti's Preraphaelitism was a very half-hearted affair. Arguments about the procession of that idea are like those on the *Filioque* clause; they are interminable and sterile. Rossetti's own painting, however, and his own written words prove how far he was removed in spirit and sympathy from the exact naturalism of *The Carpenter's Shop* by Millais or the brilliant *Hireling Shepherd* of Mr. Holman Hunt. The *Ophelia* of the former is, perhaps, a better and more typical picture, from which the divergence can be noted; because there is no pietistic motive, and because the model being Miss Siddall there *is* a superficial resemblance to Rossettismus—but it is only superficial. Millais, we know, repudiated in later life the possibility that he was ever influenced by the greater genius and lesser painter for whom he recorded a personal dislike. I think we may accept his assurance—along with the unfortunate circumstance, accidental maybe, that all his best pictures were painted during the years that he was in touch, if not with Rossetti, at least with Rossetti's art, through the, to him, more sympathetic account of it given doubtless by Mr. Holman Hunt from time to time. We have good authority for believing that things heard are greater than things seen. We know, too, that Ruskin conjured forth dogmas of which the Brotherhood was innocent, and that Rossetti must have been the furthest removed from the Ruskin ideal. But that wonderful critic, who was blind to the qualities of Whistler and Madox Brown, became magnetized by a marvellous personality and an art that was as 'contrairey' to his teaching as to a Mrs. Gummidge. It was, in fact, Rossetti who influenced Ruskin; and he influenced his master Madox Brown a great deal more than Madox Brown influenced him. Madox Brown, like Millais, was a far better oil painter, and his execution is superior generally to Rossetti's. But in invention, beauty, design and colour-sense he was the lesser man, though he improved under the tutelage of his pupil. Critics have noted with surprise a certain Preraphaelitism in Whistler's early pictures; but I think it will be found that it is Rossetti's impulse or inspiration—a Melusine or Lilith that crept for a moment into the impressionist's Eden. *Before the Mirror* and *The Princess of the Porcelain Country* are well-known examples. And I cannot think the obvious relationship must be attributed to the fair models having belonged to similar types; or to having been the same person, as in the case of Millais's *Ophelia*. It is a momentary similarity of treatment, sentiment and feminism which impregnated Whistler. I make the observation with all proper reserve, since I do not wish to arouse any angry protests from those brave Horatios who guard *Battersea Bridge*; and for whom there is nothing in heaven or earth except what was dreamt in the Butterfly's philosophy. But you could not know Rossetti, you cannot know his art, and remain Laodicean. You must hate it or adore it; and you must feel, as Millais did, its sweetness and strength.

English painting, when it was neither landscape nor portraiture, had contributed nothing to the art of Europe until Rossetti—nothing that was not done better by some one else. But Rossetti is unique and gives us something that is not to be found in any old or modern master. He visualizes thoughts, motives, colours and designs in a way no other artist has attempted or contrived, unless an exception be made of Mr. Charles Conder, whose talent lies in another and narrower direction.

The trend of future criticism will, I believe, be in the direction of detaching him from the purely local disturbance of Preraphaelitism—because his influence is much more important, more world-wide. Preraphaelitism as an archaistic revival, too, was not the revolution it was supposed to be; it was a natural development of English painting, a fact which any one can attest by studying the earlier work of the nineteenth century, in the paintings of George Richmond and the pencil drawings of Alfred Stevens, for example. Rossetti's debt to the movement was far less than that of the movement to himself. From the days of Reynolds English painting always derived its nobler impulses from Italy; and *artists* have from time to time always tried to release themselves from a Batavian bondage and provincialism by one journey to that intellectual Emmaus. In Rossetti by some divine or fortuitous avatar Italy came to England. And when the final

essay on his art comes to be written (by Mr. Charles Ricketts, if I may hazard a hope) that should be the attitude we may expect of the critic. Moreover, when we remember the surprising admission of Bell-Scott that Preraphaelitism was due to the discovery of photography, we can better realize the gulf between Rossetti and his associates; that the painter of *Lady Lilith* was a hybrid, without reference to his name. All great art is hybrid in its origin, if not in its manifestation. Then who can deny that there is a good deal of the daguerreotype in the *Black Brunswicker* and the *Portrait of Ruskin* by Millais?—while some other well-known pictures of the school anticipated the triumph of chromo-lithography. They have at all events the actuality if not the truth of process. Thus their popularity may be accounted for, in a nation that always prefers reproductions to original painting. In the more actual landscapes of Rossetti's pictures, even where they can be identified—in the *Bower Meadow*, for instance—there is none of the real Preraphaelitism distinguishing the pictures of Mr. Holman Hunt, Dyce or Burton. Howell used to say that Ruskin never forgave Rossetti for inventing trees instead of copying some in Red Lion Square for one of his backgrounds.

It is a facile and convenient theory to make Rossetti responsible for the disciples who have worn out the convention of Burne-Jones; though the *Damsel of the Sanc Graal* is a terrible *pièce de conviction*. And it will be some one's duty to rescue the master and pupil from the claws of their imitators. It is of course the archaistic elements common to Rossetti, Burne-Jones and to all the generic Preraphaelites which confuse the issues and involve a falsified grouping of names and reputations. Alarmed by the brilliancy of their exhibitions throughout the sixties, the Academicians banned every painter of excellence for a Pre-raphaelite—until Whistler's influence becoming a scandal, the excellents were dubbed impressionists. Poor Albert Moore was excluded on both counts—the frying-pan and the fire. But then the Academicians could always point to Millais as an example of how by determination, pains and hard work you could remain a successful Academician without being an artist.

As early as 1876 Mr. Swinburne, whose admirable art criticism has been adumbrated by more brilliant powers, found it necessary to defend his friend for being both a poet and a painter. In that age of specialists it was hardly regarded as quite respectable; the admirers were told that something must be wrong with the poetry or the painting; and Mr. Swinburne wittily observed that the possessor of a double talent was always open to a double kind of attack. Later on, when there followed on the artist's death the reaction against the uncritical adulation of the eighties, and the very name 'poet-painter' induced nausea, French aesthetics began to be preached in Chelsea. It was decided that Rossetti endeavoured to express in art what could only be expressed in literature—'Literature straying into paint' was the phrase used. Though he was never numbered among the anecdote-mongers, he was relegated to the rank of illustrators by the 'new criticism.' The late Mr. R. A. M. Stevenson, the prophet of that school of criticism (for it is rather a school of criticism than of art), paid however a tribute to Rossetti, for being a great innovator and inventor who might be included in the narrow paddock of 'paint for paint's sake'; it was the *Blue Bower* which converted him. That picture is indeed a masterpiece in which beauty seems justified of all her children, caring nothing for explanations. For this exquisite work Mrs. Schott (*née* Miss Fanny Cornforth) was the inspiring model whose beauty is again immortalized in *The Lady Lilith*. The oil version of this subject belongs to 1864, and was entirely spoiled by the artist in 1872, the head being repainted from a different model. Fortunately two water-colour replicas had been executed in 1867 for Mr. Coltart of Liverpool and Mr. Stevenson of Tynemouth respectively. It is the former and the finer (here reproduced) which has been secured for the New York museum by Mr. Roger Fry. A connoisseur who remembers the oil picture before it was ruined informs me that Mr. Coltart's water colour was immeasurably superior in the opinion of Rossetti himself; and the circumstance that he attempted to improve the oil painting corroborates this view. It would, indeed, be difficult to imagine a more radiant example of Rossetti's art in that medium, in which his most characteristic work was achieved, with the few exceptions I have mentioned. For in spite of his indignant letter to the 'Athenæum' in 1865 protesting against being called 'a water-colour painter who only occasionally used oils,' the criticism was true if the description was inaccurate.

An exclamation of Ruskin is irresistibly recalled before *Lady Lilith*. 'You can cram,' he said, on being shown the wonderful design of *The Weeping Queens* for Moxon's Tennyson. Every available space in *Lady Lilith* is furnished with the accessories the artist loved; but they are not mere accessories. In the colour-scheme they all have significance and unity of purpose. The picture illustrates Rossetti's preferences in colour quoted by Mr. Marillier *à propos* of the *Blue Bower*, to which they scarcely fit with the same nicety. 'The order in which I love colours,' writes Rossetti, 'are: No. 1, pure, light, warm green; No. 2, deep gold colour; No. 3, certain tints of grey; No. 4, shadowy steel blue; No. 5, brown with crimson tinge; No. 6, scarlet.' The reflection in the mirror of the garden outside (No. 1), *Lady Lilith's* hair (No. 2), portions of the dress (No. 3), the eyes (No. 4), the foxgloves (No. 5), the coral



THE LADY LILITH, BY DANTE GABRIEL ROSSETTI. RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM, NEW YORK



AN ALTARPIECE OF THE CATALAN SCHOOL.
IN THE COLLECTION OF MR. WILLIAM LAFFAN

on the wrist with the poppy in the glass (No. 6) are painted testaments of Rossetti's naïve confidences. A breadth in the painting, in spite of the elaborate detail, differentiates the work from others by the artist's associates and friends. Not only by the title does Rossetti lift an entirely *genre* subject into a higher and harder field of painting: it is by the grandeur of treatment, the imaginative splendour of the colour, the invention of design. You can hardly help suspecting that the name was an afterthought, because he refers simply to the 'Toilette Picture' in writing of it to his mother. Nevertheless the haunting fascination of the Lilith legend may have been the direct source of inspiration. On the back of the frame in his own handwriting is a translation from the passage in Goethe where Lilith must have first attracted his attention. All the biographers have dwelt on the subtlety of presenting her as a seductive modern lady rather than Eve's predecessor, the mother of the glittering sons who move in the woods and waters. It is undeniably typical of Rossetti's *personal* and peculiar Preraphaelitism, this Talmudic or progenetic idea of womanhood, and recalls the amusing story of the lady who asked Mr. Leathart of Newcastle 'if he did not find it very difficult to obtain pre-Adamite pictures.' At the same time it is harmful to Rossetti's reputation if the literary motives in his pictures are dwelt upon rather than their significance as paintings and drawings. We must not be lured by his exquisite poetry into overlooking the perfections and imperfections of his delicate and peccant art. The reflex action of his poetry and his painting belongs to the history of the man, not the artist. Poetry does not palliate faulty execution.

After 1872, whether on account of chloral, or an unfortunate communion with literary parasites, or popularity, involving too much dependence on his assistant Treffy Dunn, his paintings and drawings are of doubtful value in the artistic or commercial sense. The inarticulate drawing is monotonous, the types are affected and monstrous, the colour is positively unpleasant. When Longfellow visited the artist before returning to America, he is supposed to have said, 'Tell your brother that one of my greatest disappointments has been my failure to meet the author of that marvellous poem "The Blessed Damozel."' If the dates would only fit, the story might be told as an instance of Longfellow's humorous artistic perception: perhaps, after all, it was an invention of Whistler; and it would be still better if the *painting* of the *Blessed Damozel* (1876) had been in the studio at the time. I have often wondered why Mr. Leyland only possessed a single first-rate Rossetti; this was the superb little *Love's Greeting* which he acquired from Mr. Graham. Yet it is by the Leyland works that Rossetti was one time chiefly known to the public, and to a generation of younger artists who are naturally appalled until they have seen the wonderful collections of Mr. Fairfax Murray now at Birmingham and other pictures in old master exhibitions. The real tragedy of genius is the applause generated by its errors, not the neglect of its imperishable virtues.

To realize Rossetti's significance we must study his art prior to 1872; and to appreciate his influence we must not begin by depreciating, in the modern fashion, Burne-Jones, or admiring the *Sisters Van-Bork*. We must look for his sweetness and his strength among contemporary artists—for instance, Mr. William Rothenstein, who by a gracious coincidence emphasized, in a domestic sense, an artistic debt already acknowledged in many charming drawings. And at a recent exhibition in London where Rossetti was inadequately represented (at least as the delineator of fair women), Mr. Charles Shannon's exquisite portrait of *Mrs. Campbell* enabled myself and many others to overlook the absence of *Monna Vanna*, the *Blue Bower* and the enchantress *Lady Lilith*, whose influence on New York will not, I trust, result in any moral *débâcle*.

ROBERT ROSS.

AN ALTARPIECE OF THE CATALAN SCHOOL

THE great majority of pictures of the Catalan school are to be found in the museums of Barcelona and Vich, and in the churches of the surrounding country, but a few have found their way to other countries. In the Musée des Arts Décoratifs at Paris there is the important retable of *St. John the Baptist* by Luis Borassà, and a similar one representing *St. Andrew* from the church at Perpignan is now in the Metropolitan Museum of New York. The altarpiece published is also in New York, in the collection of Mr. Wm. Laffan, by whose courtesy it is here reproduced. It is certainly a striking and important work of this curiously interesting school. The form is unusual, being long and low instead of upright. The subjects are all taken from the Passion. In the first panel is represented the *Agony in the Garden*. The garden is here symbolized by hurdles, a convention which is constantly met with also in Italian art. The composition is unusually crowded owing to the introduction of the eight Apostles supposed to be in another part of the garden. In spite of this crowding, however, the artist has found place for a very original dramatic invention, that of Judas indicating Christ to the soldiers who are about to enter. The next panel represents the *Capture of Christ*. With the object of telling the story as fully as possible, Christ is represented as healing Malchus's ear at the

same moment that Peter has raised his sword to strike it off. The next scene is *Christ brought before Caiaphas*, an overcrowded but vigorous composition. Then follows the *Crowning with Thorns and Mockery*, then the *Scourging*, and finally *Pilate Washing his Hands*. Below each panel is the head of an Apostle with a scroll on which are words from the Creed. The framework is of late gothic design, with richly tooled and punched gilding.

The compositions show an artist who has but little idea of essentially pictorial composition, but who understands well how to express the essentials of the situation in the gothic tradition of craftsmanship. Such compositions are the lineal descendants of the work of ivory and woodcarvers of the fourteenth century. But, although a purely gothic designer, he has clearly seen, either in drawings or prints, specimens of Italian Renaissance architecture, and he has seized on the concave shell design with a strange avidity, repeating it with reckless frequency and often without the least idea of its structural import. The effect is almost more Moorish than classical, but one cannot doubt the origin. It is, indeed, probably one of the earliest examples of the Plateresque style, because, as Señor Sanpere y Miquel has pointed out, classical forms were first adopted by the painters of the Catalan school, and from them passed on to the architects and designers of the peninsula.

I have here assumed what perhaps demands some proof, that this is in fact a work of a Catalan artist of the latter part of the fifteenth century. Its points of contact with various works of that school are, however, many. In the last panel we find that Pilate's wife has a head-dress which is almost identical with that worn by Sta. Engracia in the picture by Bartolomé Vermejo in Mrs. Gardner's collection. The servant pouring out the water has almost as strong a resemblance to the kneeling donor in Sir Julius Wernher's picture by the same artist. Again, Pilate's head-dress both in the *Scourging* and the *Washing of Hands*—a high peaked cap with ermine revers—is precisely that of the judge in the four panels of the *Martyrdom of St. George*, now in the Louvre, which are in all probability works by an unknown[1] master of this school.

Again, we find the faces throughout to be well drawn and highly expressive when compared with the quite childish ignorance and incapacity revealed in the figures. The faces are also unduly large and separated in modelling from their surroundings in a curious manner which is typical of much Catalan painting. The type of face too, flat, expansive, large-featured, with long upper lip and wide partly-opened mouth, is typical of the school in the latter part of the fifteenth century.

[1] Señor Sanpere y Miquel gives them to Jaime Huguet, but I believe this was an earlier painter with much more dramatic power than is shown by Huguet.

As Señor Sanpere y Miquel (to whom we are indebted for almost all our knowledge of this school) has shown, painting in Barcelona in the latter part of the century centred round the atelier of the Vergos family. Of the founder, Jaime Vergos I, we know nothing; he is succeeded by his son Jaime Vergos II, who is known to have worked on the altarpiece of S. Esteban at Granollers in company with his two sons, Pablo and Rafael. It is from the manner in which we name the three hands in this altarpiece that we derive our ideas of the three masters. Señor Sanpere y Miquel thinks that Pablo was the greatest of the three, and assigns to him all the most striking works, from the Condestable altarpiece of 1464 till his death in 1495. Certainly the paintings by this hand have great merit; in the modelling of his vividly expressive faces, in the strange grey colouring of his flesh, and to some extent in his sentiment he resembles Borgognone. Rafael appears as mainly a feebler echo of Pablo, while to the father, Jaime Vergos II, who outlived both sons and died about 1503, Señor Sanpere y Miquel gives works of such totally different character and of dates and styles so divergent that it is hard to form any clear idea of his personality. In some he seems to be as advanced as Pablo, in others he is crudely archaic. Thus in the Retablo of San Vicente in the museum at Barcelona the *St. Vincent at the Stake* contains faces full of character and subtly expressive drawing which is almost indistinguishable from Pablo's finest work. This is given to Jaime II, his father, but he is also credited with a very crude and decidedly earlier, almost barbaric work, the *Angels Comforting St. Vincent*, which is part of the same altarpiece. This shows how difficult it has been, even with so prolonged a study as Señor Sanpere y Miquel has devoted to the subject, satisfactorily to isolate the different masters of the Vergos workshop.

I mention this because, while Mr. Laffan's picture has the general characteristics of the Vergos atelier (note in particular the peculiar halos), it is very difficult to give it any definite name. The heads of the apostles in the rounds below the panels are extremely near to those in the Pentecost panel of the Condestable retable in the Museo des Antiguedades of Barcelona. This is given to Pablo Vergos, but it appears to lack the *finesse* of the panel of the *Adoration of the Magi*, which is also given to him. If, as seems possible, the *Pentecost* is by the same hand as the *Resurrection* panel in the same retable and this hand be indeed Jaime Vergos II's, the older and less accomplished master, I should be inclined to suppose that Mr. Laffan's picture is by him. The colouring, like the composition, refers to an earlier, more purely gothic tradition than Pablo's delicate harmonies, and it lacks his skilful modelling.

ROGER E. FRY.



Emery Walker Ph. Sc

Alfred, Lord Tennyson

From the painting by Sir J. E. Millais

MILLAIS'S PORTRAIT OF TENNYSON

BY D. S. MacCOLL

BY the death of Sir James Knowles a friendly link with the art and letters of the nineteenth century has been broken, and the collection of works of art that he had formed has been dispersed. Among these was a relic of one of his friendships, the famous portrait of Tennyson. It will be very generally felt, on more grounds than one, that this picture ought, if possible, to be secured for the nation, and the National Art-Collections Fund, we are glad to learn, has organized an effort to that end. The Fund was only the other day set free from the liabilities of its last memorable gift ; it has used its recovered liberty to issue an appeal to members and the public generally for the purchase of the *Tennyson*, and has obtained from the executors of Sir James Knowles an offer of the picture for a limited time. The energy and good fortune that saved the Velazquez in face of such heavy odds ought to succeed in the case of a more generally popular picture and a comparatively trifling cost.

The portrait belongs to the maturity of Millais's later manner. It was painted in March of 1881, a year of vigorous and happy production, when he was fifty-two years of age, and his subject twenty years older. A group of portraits of famous men belongs to the same year, including the unfinished *Lord Beaconsfield*, *Cardinal Newman*, *Principal Caird* (in the University of Glasgow), and *Sir Henry Thompson* (now in the National Gallery). The *Tennyson* is a first-rate example of this period, and in Millais's own judgment was the finest portrait he had painted, and 'without immodesty, I am sure is the best of him.'[1] Admirers of the portraits of Tennyson by Watts may challenge this judgment, but will not dispute the living character so absolutely fixed upon Millais's canvas. Nor are the presence and dignity of the poet wanting, for Tennyson brought these in his head and bearing. The abstract of Watts will be the better understood by reference to a rendering so closely moulded upon life, as is the case with portraits by the same two painters of Thomas Carlyle, now in the National Portrait Gallery. The philosopher of Watts is supplemented there by the angry Scottish peasant-body out of whom the prophet was carved.

The *Tennyson* was commissioned from Millais by the Fine Art Society, who published an engraving after it, and was shown at the Society's gallery in 1881, when the first Millais exhibition was brought together. It has since then been seen at the Grosvenor Gallery (1886) and in the memorial exhibition at the Academy (1898). It was purchased, when first exhibited, by Sir James Knowles, who secured the copyright also about ten years later, being dissatisfied with the existing engraving. A photogravure of the head appeared by his permission in the Life of Millais.

The price fixed by the executors of Sir James Knowles, if the picture should be purchased for the nation, is £3,000, a moderate sum when authorship and subject are considered.

The picture, indeed, may be described as a national monument, and would enrich a collection that is poor at present in modern portraiture. The limit of time is short—till the end of the present month ; but it is hoped that the numberless

[1] See letter to Calderon (1892) in 'Life and Letters of Millais,' ii, p. 143.

admirers of poet and artist will, within that time, by subscriptions large or small, find the necessary amount. They should address themselves to the Honorary Secretaries of the National Art-Collections Fund, 47 Victoria Street, Westminster.

THE EXHIBITION OF ILLUMINATED MANUSCRIPTS AT THE BURLINGTON FINE ARTS CLUB

BY ROGER E. FRY

THE present exhibition will count, we believe, as of unusual importance, even among those for which this club is known all over the world. As Mr. Sydney Cockerell, the author of the catalogue, says with justifiable pride, 'it may confidently be asserted that so many splendid examples of the illuminator's art, and so various in their excellence, have never before been shown in a single room.' Perhaps the exhibition in the Bibliothèque Nationale in 1905 brought forth as many works of superlative excellence, but they were confined to one school and covered only a limited period. Here we have works of many schools extending from the ninth to the sixteenth century. The work of collecting, classifying and cataloguing these 270 exhibits has been a heavy one. The mere description of an illuminated manuscript requires a great deal more research than is needed for the description of any other object of art, since it implies a study of the essential characteristics of the whole book, and when we come to the deductions as to the place of origin and early ownership which it is possible to make, the amount of research necessitated and the wide range of authorities to be consulted become formidable. It would obviously be impossible at this early stage to estimate the exact value for our knowledge of mediaeval art of the work undertaken by Mr. Cockerell and those who have assisted him, but, so far as it is possible to judge from first impressions, the catalogue appears to be extremely rich in interesting details which have been brought to light now for the first time. With regard to one school of miniature painting, the English, it is hoped that we shall be able to give, in a future article, the results arrived at; for the present I shall confine myself to a general survey and to recording some of the impressions made upon one by the vast range of early European art which the visitor has here displayed before him in a single purview.

One's first impression is of the extraordinary beauty, the inviting warmth and richness and yet surprising lightness of the whole effect. It turns out that these vellum leaves, prepared, gilded and coloured with such minute precision, in order to gratify a closely scrutinizing eye, and aiming only at detailed perfection—it turns out that many of them have also the dignity and weight, the large co-ordination of elements of products of the major arts.

Then one is struck by the extraordinary changes in the artist's point of view which these manuscripts record in the passage of five or six centuries.

To the European eye oriental art sometimes seems regularly uniform, so that we can scarcely see on a first acquaintance the difference between paintings of say the eighth and sixteenth centuries. But what is really more surprising is the divergence of European art. In this exhibition we can see that from 1000 to about 1400 the methods are similar: there are variation, progress and decline and revival, and there are racial and local dialects, but the language is the same. Jean Pucelle (No 130) in 1340 uses, it is true, a different symbol to the Anglo-Saxon artist of the Benedictional of St. Æthelwold (No. 10), who worked about 970, but the difference is only such as corresponds to a different attitude to life—the two artists are near enough in the relation of their painted images to actual appearances. They are infinitely nearer to one another than either is to Fouquet, only a hundred years later than Pucelle, or still more to Simon Benning, less than a couple of centuries away. This difference is immense and its effects incalculable; it implies a total change in the language of art, the change from the expressive symbol to the complete realization of actual appearances. Whatever triumphs this change implied for other arts—for painting in oils or for sculpture—one cannot look round the walls of the exhibition without feeling that it spelt ruin for the illustrator's art. That subtle balance between the different elements of his design, between the purely decorative and the expressive, was destroyed; and while he could produce more and more wonderful pictures, could recall to the devout possessor of his breviaries with more and more verisimilitude all the incidents of actual life, he lost the power of direct symbolical appeal and of noble decoration. To be quite frank, the purely decorative work, the borders and *rinçeaux* of nearly all the manuscripts after 1400, are almost entirely devoid of serious artistic merit. Some of the Flemish ones of the sixteenth century are as bad in taste, as deliberately vulgar and as

idly pretentious as anything the mid-Victorian epoch discovered in its antimacassars and Berlin woolwork. The pictures within these chromo-lithographic borders often show consummate skill, but almost always of a purely mechanical kind, and their appeal is to a childish love of mere brightness of colour and minuteness of delineation. This need not imply the condemnation of a whole epoch; it merely means that for certain epochs, the centre of artistic endeavour, the intenser artistic life, had shifted to other arts, and left illumination to commercial craftsmen. The illuminator's art had, as we see here, varying adventures, varying fortunes, in different countries and ages. The Winchester Vulgate (No. 106) shows us English illuminators of the twelfth century doing work which has never been surpassed in any age and which was unequalled elsewhere, yet at that time the English were decidedly inferior to the French both in architecture and sculpture. Then later on, in the thirteenth century, we find the French illuminators working in the spirit of great independent and original artists with an intellectual ardour, a dignity and logical perfection of taste which are beyond praise, while in Italy the illuminator remains throughout a minor artist imitating afar the great works of the fresco painter and never originating for himself principles of design and handling proper to his art.

Finally with the late fifteenth and sixteenth centuries it is clear that the fruitful intellects have deserted illumination in favour of the arts connected with printing, and the illuminated prayer-book is a commercial product got up for the delight of the vulgar rich with that peculiar shop-finish which under such circumstances is always called in to do duty for art.

The illuminator's art is one in which colour is of supreme importance, and yet, working with what answers to our *gouache*, the artist was confronted with the difficulty of its tendency to coldness and opacity. Looking round the room we can almost estimate the relative general excellence of the art of various periods by the success with which they have avoided this error. Above all, the case devoted to French thirteenth-century MSS. amazes one by the sober intensity and solidity of its colour, its subdued and vibrating splendour.

The history of the illuminator's colour schemes as revealed here is full of interest. In the earliest work, such as St. Æthelwold's Benedictional (No. 11) or the Latin Gospels (12), the colouring is subtle and refined; the harmonies are strange —dull puce, dull blue greens of various shades predominate. It is as far removed from anything primitive or barbaric as can be imagined, and like the style of drawing must be considered as a direct inheritance from the last refinements of classical civilization. Already in the Miracles of St. Edmund, No. 18, another idea of colour has arisen. This is the essentially childish one of mere delight in sensation of bright primaries, so the artist puts together pure blues, reds and greens without any preconceived notion of harmony. This primitive barbaric feeling is expressed also in the extravagant and as yet somewhat absurd dramatic intensity. All through the early period we can trace the conflict of these two forces, the old traditional classicism and the new barbaric love of strong colour and life. Already in the great Winchester Vulgate (106) a fusion has been effected, and we get intense colour controlled by a great synthetic idea, drawing full of dramatic force but controlled by a noble sentiment for style, so that one may wonder whether in the perfect adaptation of all the means to the end of great imaginative book decoration this effort has ever been surpassed. Then with the thirteenth century the refining influences prevail. The colours are gradually reduced, blues of various shades predominate: these are broken with an incredible subtlety of method so as to avoid coldness, and married with the gold by almost invisible notes of degraded reds and greens. Here we find, indeed, that consummate science of pure colour which created the stained glass decorations of Chartres Cathedral, and we find the effects arrived at by identical methods, the subtlety and perfection of which almost defy analysis.

With the fourteenth century there intervened a desire for greater gaiety, more blondness, for a less austere splendour. This is seen to perfection in the St. Omer Psalter (68) and the Psalter of Humphrey de Bohun (73), but it implies generally a relaxation of the purely artistic sense of colour harmony—a return, as in No. 153, to mere brightness and intensity of colour. In two very beautiful manuscripts of the early fifteenth century (204 and 205), however, some quite original and as yet unknown artist has carried the ideas of blondness and delicate gaiety of colour to their utmost point of refinement, and created works of rare and strange beauty in which for the first and, I believe, only time the slight contrast of white upon the toned warmth of the vellum is used throughout as the key to the colour scheme. But in the main, in spite of the Limbourgs and Fouquets, the fifteenth century shows only a steady loss of the artistic control of colour, and now for the first time in Bourdichon and the contemporary Italians the old red lead and vermilion tints give place to an excruciating crimson lake, against which the golds, greens and violet produce their utmost effect of discordant vehemence. We return once more in the sixteenth century to a purely barbaric conception of colour; but the barbarism is, alas! no longer naïve—it is sophisticated and corrupt.

THE NEW ITALIAN LAW 'PER LE ANTICHITÀ E LE BELLE ARTI'

BY LIONEL CUST, M.V.O., F.S.A.

ON March 17th, 1908, the Minister of Public Instruction in Italy, acting with the Minister of the Treasury, laid before the Senate a project for the new law concerning antiquities and the fine arts, which had already been passed by the Chamber of Deputies. In view of the difficulties of explaining and enforcing the laws which previously existed, it is not surprising that the Italian Government, which has lately shown a most praiseworthy interest in the preservation of the treasures, historical, archaeological and artistic, the *bellezza artistica*, which form so large an asset in the prosperity of their country, should seek to co-ordinate all existing laws into one law which shall be applicable to the whole of Italy, and not applied in different ways and in different circumstances as local feeling and local interest seem to demand.

The law is now before us, and cannot be said to fall short in any way of comprehensiveness, of drastic intentions, and, it may also be said, of lucidity.

Article 1 states that all things immovable and movable, which have historical, archaeological and artistic interest, are subject to the new law, with the exception of buildings and objects of art executed by living artists or not more than fifty years previously. Immovable objects include gardens, forests, landscapes, waters, and all places and objects in nature which have interest as stated above. Movable objects include manuscripts, incunabula, early engravings and printed matter, and numismatic collections.

Article 2 states that all objects under Article 1 are inalienable, when they belong to the State, to communes or provinces, to manufactories, to confraternities and religious bodies of every persuasion. They may, however, be transferred from one of these bodies to another under certain conditions.

Article 3 provides for a statement by the head official of every body under Article 2, including parish priests, of the objects which come under Article 1.

Article 4 empowers the Ministry of Public Instruction to provide for the safety of such objects by removal or restoration.

Article 5 lays down that no owner of an object under Article 1 which has been noted by the public authority can transfer or part with that property without informing the Minister of Public Instruction.

Article 6 gives the government the right of acquiring any such object under Article 5 at the same price as may have been already agreed upon by contract within three months from the receipt of information, or within six months if the government is not in a position to consider the immediate acquisition. During these periods the object in question cannot be disposed of.

Article 7 empowers the Minister of Public Instruction to take forcible possession of any object under Article 1 which is in need of care or in danger of perishing should the necessary work not be carried out by the proprietor within a given time.

Article 8 forbids the exportation from the kingdom of any object of historical, archaeological or artistic interest the loss of which would be of importance to the nation. Any object under Article 1 which it may be wished to export must be submitted to a board of three officials appointed for the purpose with an appeal to the Superior Council of Fine Arts.

Article 9 provides for the price to be paid by the government for the acquisition of objects otherwise intended for exportation, and gives the government power to return the object to the proprietor and forbid him to export it.

Article 10 imposes a tax on the exportation of any object under Article 1, but Article 11 relieves from this tax any object imported from foreign countries within a period of five years, which period may be increased by additional periods of five years at the wish and on the application of the parties concerned.

Articles 12 and 13 provide against any change, modification or restoration of objects under Articles 1 and 2 without the authority of the Minister of Public Instruction.

Article 14 extends this restriction to plans for new buildings and other works which may damage natural objects or other monuments under Article 2.

Articles 15–19 contain the regulations for excavations and for the ownership of the objects thereby revealed. Generally speaking, the government assumes the right to control all excavations for archaeological purposes, and the proprietorship of all objects discovered in such excavations. The proprietor of the site is to be compensated either in money or by a share in the objects discovered; but the government has the right to appropriate the property altogether and award suitable compensation. Societies and private people can obtain a licence to excavate under the supervision of the government, and may receive half the objects discovered or their value in money, according to the choice of the Minister of Public Instruction. Any chance discovery of antiquities or other monuments in need of excavation has to be reported to the said minister, who must decide within thirty days how to act in the matter. A foreigner or foreign societies can obtain a licence to excavate under similar conditions, but the objects awarded to them cannot

be exported from Italy, even under the conditions allowed by Article 8.

Article 20 includes in the law objects of palaeontology.

Article 21 regulates the photographing and publication of photographs of objects belonging to the State under Article 1.

Article 22 regulates the use of the sums arising from the admission fees to the museums and galleries belonging to the State.

Articles 23–28 provide funds for the acquisition of objects which come under the law.

Articles 29–36 state the pains and penalties for evasion of this law.

Article 37 enables any citizen, enjoying full civil rights, or any body of people, legally recognized as such, to take action against transgressors of this law.

Article 41 fixes the taxes on exportation of works of art at

5 p.c. on the first 5000 francs.
7 p.c. on the second „ „
9 p.c. on the third „ „
11 p.c. on the fourth „ „

increasing up to a final tax of 20 p.c. according to the value of the pictures.

The above is a very inadequate *résumé* of this important law, which embodies the law of June, 1902, formerly in force, and the law of June, 1907, which regulated the administration of the museums and galleries of ancient, mediaeval and modern art throughout Italy. A comparison of the new law with that of 1902 shows some interesting divergences. Notable at first is the inclusion under the law of places of natural beauty and interest, other than buildings, such as landscapes, gardens, waterfalls and trees. It is very satisfactory to learn from the speech of Senatore Rava, Minister of Public Instruction, how much influence has been exercised by examples from our own country in The National Trust for the Preservation of Places of Historic Interest, The National Society for Checking the Abuses of Advertising, and the Act for the Protection of Ancient Monuments. With this attempt to preserve the beauties of Italy untouched by the hand of the destroyer or the botcher all lovers of Italy and the arts must sympathize. The proposed inventory of works of art, intended to be not merely a list but a *catalogue raisonné*, has been under discussion for some time. So much care seems to have been taken in drawing up this law with a view of giving a *minimum* of annoyance to private individuals or societies, while insisting on the execution of the law, that it is to be hoped that with reference to property owned by the Church the French model will not be followed, and that there will arise no excuse for the painful scenes which have shocked so many friends of France. The new law is careful to treat the Church in no way differently from the State or other public bodies. Here the human element must intervene sometimes, and unfortunately the relations between Church and State in Italy are not everywhere of the best. Good work has been done in Germany, Belgium and elsewhere in this line. The new law in Italy trends towards conservation, not confiscation, and should be interpreted accordingly.

The laws about excavation and archaeological research have been amended with greater, if not excessive, consideration for the claims of foreign archaeologists. The foreign schools at Rome would be the first to recognize that the soil of Italy belongs to the Italian nation. The history of ancient Rome, as of ancient Greece, is, however, the property of the human race, and to deny to an archaeologist, because he may not be an Italian subject, a share in the revelation and interpretation of this history would be an act of exclusion which could only damage Italy itself. Great Britain is no longer a predatory country, even if it were ever truly liable to this charge. Now that Italy has aroused itself to protect and maintain its own treasures, it is far better for students and historians that the remains of ancient Rome should remain in Rome itself. The baths of Diocletian never served a better purpose than they do at the present day as a museum of ancient sculpture. Here in the Museo delle Terme, and elsewhere in the Forum, on the Palatine, and wherever the exigencies of a busy city permit, the chaos of antique rubbish is being sifted and classified into shape under the competent direction of such leaders as Commendatore Boni and Commendatore Corrado Ricci. By a sympathetic system of exchange between museums in different countries fragments could be reunited to fragments, until something like a whole might be reconstituted, as in the case of the 'Ara Pacis' of Augustus. It is useless to talk of restoring the Parthenon or the Colosseum, but monuments which can and should be preserved in museums are in some such cases capable of reconstruction. Already schemes are afloat for investigating the site of Herculaneum, and the scheme, advocated so warmly by Professor Waldstein, may still bear fruit of some sort.

In considering this new law in Italy, it is worth while to inquire in what way such a law could be adapted for use in our own country. If the law seem to our minds somewhat rigid and exclusive, it must be remembered that the circumstances in the two countries are very different. Italy has been despoiled by the foreigner for centuries; England is only beginning to share this fate, and is hardly conscious even now of the injury which is being inflicted upon it. Italy has need to defend itself, and so has England. The attempts to preserve ancient monuments and natural scenery, although quoted with approval as an authority by the Italian statesmen, have been grudgingly

recognized by the government of Great Britain. The destruction of monuments, the ruin and disfigurement of natural scenery, the exportation of valuable works of art, go on unchecked year by year, neglected deliberately by governments of all parties, or relegated to the unimportant duties of some already overburdened office of the State.

If Italy has the courage and the common sense to raise a revenue for the preservation of her art treasures by taxing those objects, the loss of which Italy cannot prevent, why should England not follow this example? The property which would come under the tax is mainly shared by plutocrat owners with plutocrat dealers, by whom the tax would scarcely be felt.

The drawback to the new Italian law and that of June, 1907, is the multiplication of the petty official in the service of the State. Many of the troubles and irregularities of petty official life are due to the inadequate remuneration of such officials from the public purse. If Italy wishes to preserve its art treasures, it should see that the appointed guardians are properly rewarded for the trusts placed in their hands. To take the inventories alone will require the services of a squadron of officials who possess the requisite knowledge and perception, who are tactful and sympathetic, and who, above all, can be relied upon for their honesty and integrity. One of the pleasing signs of Italian prosperity is the improvement in the *personnel* attached to the principal museums and galleries, with a corresponding improvement in the work done within those institutions. The supply is probably limited, though by bringing the local museums under the control of the State the Italian Government is able to offer to the younger members of its staff a better chance of progressing in learning and knowledge than that offered in this country, where a young man is tied to the same post, say in the British Museum, for the full term of his Civil Service existence, and has little or no opportunity for becoming acquainted with the contents of other museums or galleries in his own country or abroad, and of thus fitting himself by degrees for more important duties of administration in after life.

It will be seen, therefore, that there is much to learn from this new law in Italy. The success of the law itself will depend upon the spirit in which it is worked. If a spirit of good feeling be adopted towards the foreigner, and if the rewards go to the honest and successful worker, and not to the skilled wire-puller, the new law may be of lasting benefit to Italy.

THE SNAKE PATTERN IN IRELAND, THE MEDITERRANEAN AND CHINA

BY CHRISTIANA J. HERRINGHAM

THE following short contribution to the analysis and synthesis of decorative art is only suggestive of a line of inquiry which is nearly untouched. It is based on materials which have been easily accessible to me. My interest in the question arose from my liking for two groups or developments of what is called applied art which I studied separately, not in the first instance having any suspicion that they were even remotely connected with each other. These two groups are Irish MS. illumination and metalwork which, roughly speaking, fall between 400 and 1100 A.D., not excluding other 'Celtic' art, and early hieratic Chinese art as known to us—almost solely in bronze vessels and vases of various early dates—a few known and many hypothetical. Irish art possesses characteristics which, I should say, quite definitely distinguish it, taken as a whole, from all other art developments, though there are individual objects which might be thought to have a more eastern, northern, or southern origin. It has especially the quality of a sort of tenuity, or even of attenuation, coupled with an unusual quality of life, energy and shape—variability—just what we find in the art of the Far East, and quite another thing from the dainty graciousness and sweet or gay colouring of mediaeval illumination proper. If in motives it does not boast Cleopatra's infinite variety, this is atoned for by an endless rearrangement and multiplication of parts within an enclosing framework of bold and simple design which allows the mind and eye to survey the complexity and receive impressions of infinity without too much bewilderment.

The essential patterns or motives from which this richness has been evolved are not very many, and most of them may be traced back ultimately to the original common stock which we usually now call Mycenaean. Any few that still remain unfathered can be found in what we generally call Eastern art, or in the art of the still further east of the far side of Asia.

It is not new to link Celtic spirals with the spiral period of Mycenaean art, taking this term to mean the primitive pre-Hellenic art surrounding the east end of the Mediterranean. The climax of this 'culture' is usually placed at about 1200 B.C., with a much earlier commencement, and no term

can be put at the other end, for the lotus and spirals may be moribund, but they are not dead. I believe that the facile design of Algerian copper and brass workers—elaborate patterns of geometrical strap-work, filled with complex tracery of a sort of wreathing stalk with tiny leaves—is 'lotus' in origin, and not so very far removed from that of the pages of the Books of Kells, Lindisfarne, or Durrow.

Mr. George Coffey drew attention to the kinship of Irish and Mycenaean spirals in Vols. iv and v of the 'Journal of the Royal Society of Antiquaries of Ireland,' but he does not seem to have perceived the other numerous links, which I had already found before I noticed the identity of the spirals. Mr. Romilly Allen finds a certain cousinship with Byzantine art, and the affinities of Celtic art are not at all fully traced even in the big group of works by Oscar Montelius on Scandinavian, Eastern and primitive Italian archaeology. The Byzantine resemblances are very far from being the closest that can be found. Worsaae has written a good deal on the eastern sun symbolism which penetrated into Europe in the Viking Age.

The following illustrations give a notion of the likeness between Irish spirals in MSS. and Mycenaean spirals on vases—that is to say, some pages of Irish illuminated books are, barring the exaggerated feeling for complexity and repetition and attenuation, practically Mycenaean work. Canterbury MSS. of about the same or a somewhat later period serve to show what Romanesque

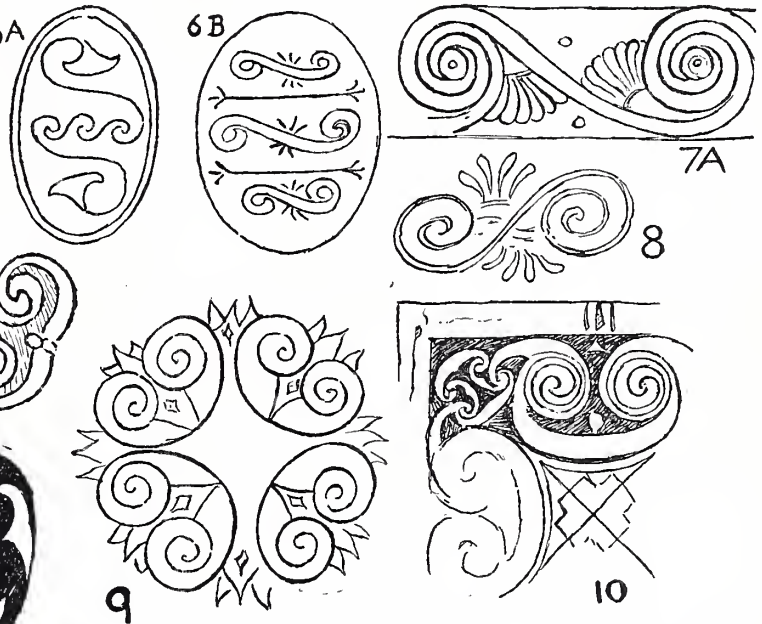


work was. They have, for instance, decadent acanthus patterns which are entirely absent from Celtic work.

Fig. 1, which in the original measures barely over an inch in length, is a thoroughly typical bit of Irish penmanship (having, of course, a little colour added in the original, which is delicate pen and brown ink and not coarse line block!) from the Matthew page of the Lindisfarne Gospels (c. 700 A.D.) in the British Museum. Fig. 2 is surely a near relative of its central motive from a Japanese colour print ($J^{\frac{2021}{1}}$ in the art library at South Kensington. This is also the Korean national



emblem. Fig. 3 is another Irish bit much enlarged, which may be compared with fig. 4, taken



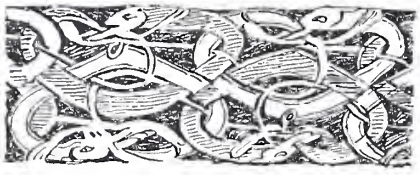
from a Rhodian vase, and fig. 5, from a vase of Thera. Compare also 6A and 6B, rudimentary lotus with spiral scrolls (the latter a scarab, in Leyden); 7A, Egyptian tomb spiral; 8, Melian spiral scroll, which seem to account for the little pointed leaflets in the Irish work (these are taken from Goodyear's 'Grammar of the Lotus.') Compare also fig. 9, taken from a shield in the Plate of Combat of Hector and Menelaos (British Museum, Greek vases, seventh century B.C.) with No. 1, and with No. 10, taken from the Book of Kells.

Fig. 7A, together with 7B and 7C, from Cypriote

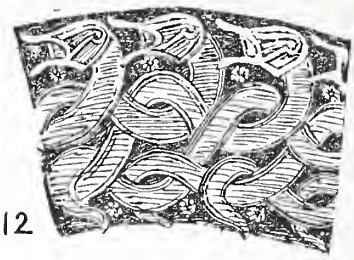
vases in the British Museum, seems to indicate a possible mode of development for so-called Irish trumpet patterns.

In the outburst of art in Ireland under the impulse which seems to have been given by Christianity we are reminded of the composite character of Phoenician art. The craftsman possessed certain decorative items as his stock-in-trade, one might almost say picked up where he could get them, migratory art travelling with such trading and religious wanderers as managed to reach the far away island. It is like patchwork or like country folks' talk in proverb and wise saws. The general feeling is of a later loitering of the early spiral motives of the Eastern Mediterranean, especially of some of the islands, than can be found anywhere else in Europe, together with a new arrival of Arab, or Saracenic or Moorish influence, but whether direct from Spain or *via* Byzantium I am not competent to conjecture. And that, of course, was only another stream from the same fountain head. The Chinese feeling in Irish work is quite likely to have been caused by both arts having been affected by that of Mycenae, though the numerous porcelain seals—of a sort quite unknown now, having a script which could go back to even before 600 B.C. and has, I understand, been in use ever since for seals—make it seem just possible that Chinese trade reached Ireland at some remote period.[1] There is a bronze bell in the British Museum which has a distinctly Chinese look, both in patina and form. And it seems conceivable that some motives of design came from Asiatic textiles. But this is a rather wild assumption, and a Mediterranean, Arab or Coptic origin seems more reasonable to account for anything that is not Scandinavian. If Ireland traded with South France and Spain independently of Britain—in support of which hypothesis Mr. G. Coffey adduces some distinctly valid evidence—the differentiation of her art is intelligible. He alludes to the frequent references to Spain in the ancient literature of Ireland, the mention in the 'Tract on the Fair of Carman' of a market of the foreign Greeks, and to a passage in the 'Agricola' of Tacitus where, speaking of Ireland, he says: 'The soil and climate, the character and manner of the inhabitants are not much different from Britain: in a higher degree the approaches and harbours are known by commerce and merchants.'

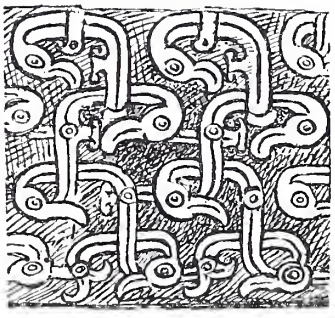
There is no naturalism in Irish art: it is stylistic and diagrammatic. The origin of the patterns being unknown, the forms are frequently misunderstood. The repertory of the artist consisted of interlacings of lines or bands, various rectangular and diagonal key patterns, bird patterns derived from peacocks or geese, animal terminals, animal patterns, spirals, swastika and other symbols, mosaic patterns and archivolt and pilaster



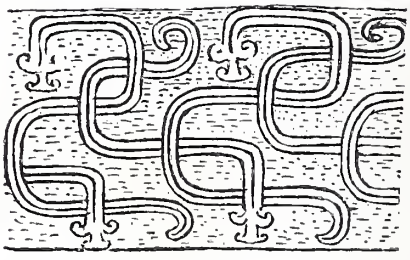
11



12



13



14

arrangements. Related types can be found for all these items in the art of other countries; but the zoomorphs offer scope for a more definite investigation than the geometric patterns, though these are not really vague or uninteresting.

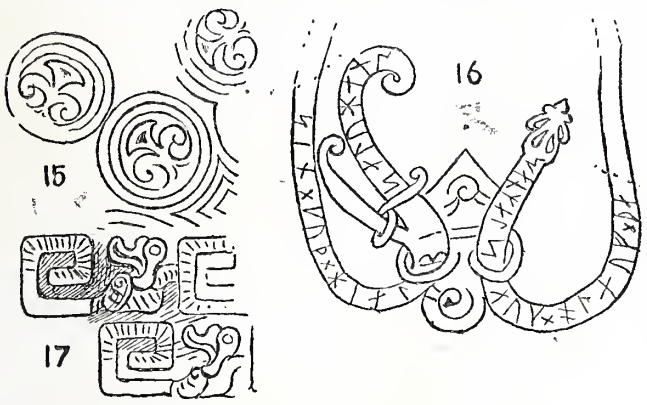
There is a sort of Midgard serpent page in the Book of Durrow (eighth century) covered with attenuated creatures biting their own tails (fig. 11). They make a pattern very much like the patterns which the Japanese evolve from the frequent repetition of an identical bird or animal. From Ulltuna, central Sweden, on an iron umbo (boss of shield), partly covered with bronze plates, we get fig. 12, of the date probably of about 700 or 800 A.D.

Fig. 13 is taken from an ancient Chinese bronze vase, which, judging by analogy of design and metal and patina, should belong to the Han period of Chinese art, about 200 B.C. to 200 A.D.

Fig. 14 is taken from a bronze in my possession, which I bought with other bronzes as ancient Chinese; but it is more recent than 13. Fig. 18 shows the vase in outline, and fig. 19 the design of the lid. Fig. 14 has curious resemblances to fig 15, which is seemingly a lotus design (from Knossos), and it does not seem very far removed from fig. 16, a rune stone of the Vikings, this example being from Skå-äng, Söderland, Sweden (a bit of the body is left out, being too long in the oval). If this snake were biting his tail the Durrow book pattern would be accounted for. It is true the creatures of fig. 11 have legs of a sort and tails, those thin winding lines which seem to tie them

[1] I am indebted for this opinion to Professor H. A. Giles.

together, but, although Mr. Romilly Allen says all 'morphs' have their remote origin in the lion, I am inclined to think that in this particular case



the Irish artist had no actual knowledge of serpents or of any creature without legs, so he added them to the pattern which had come into his stock, somehow, from beyond the seas. The Book of Kells (eighth century) has snaky 'morphs' interwoven on a waving pattern not in rings. I was a little diffident about my explanation, though I could recall no real snakes in Irish art, so I asked Dr. Norman Moore if he knew of any and received the following answer. The bell shrine snake he mentions has also a leg.

'Natrix, a serpent, is in Irish Nathair (in older Irish written Nathir).

'The word occurs in the famous manuscript of Priscian, the grammarian, at St. Gall. The manuscript is full of glosses, and the Latin word natrix is glossed (f. 69A) "ind nathir sin"—that serpent. The manuscript is not later than the ninth century.

'St. Broccan lived in the seventh century, and there is no reason to doubt the authenticity of his hymn in praise of St. Brigit, though the MS. belongs to the eleventh century.

'In the third stanza of his hymn the third line is "ni bu naithir bemnech brecc"—she was not a serpent, blow-giving, speckled.

'In a manuscript at Turin (where I saw it before the fire), the glosses of which have been printed, occurs the note :—

'ind naithir humaithe thal.
'the serpent brazen there.

'The manuscript is probably of the ninth century.

'These passages will convince you that the ancient Irish knew snakes in literature. They never saw them in their own island, for in early times, as at the present day, snakes formed no part of the Irish fauna.

'In a manuscript of the fourteenth century (in its oldest part), now in the Bodleian (Rawlinson, B. 512), there is a note comparing Ireland to Paradise :—

'Inis hErenn, tra, ro suidigad isin
'Isle of Erin, moreover, is situate in the
fuined. Amal ata Pardas Adaim ic an
west. As is the Paradise of Adam at the
turcbail is amlaid ata hErin ocan fuiniud. Ocus
sunrise, so likewise is Erin at the sunset. And
atat cosmaile o aicmud uire amal ata
they are similar from quality of earth : as is
Pardas cen biasta, cen nathraigh,
Paradise without monsters, without snakes,
cen leomain, cen dracoin, etc. Is amlaid ata
without lions, without dragons, so likewise is
Eirin fon innus cetna, cen nach nanmanna
Erin in manner like, without any animal
nerchoitech acht mic-tire nama
noxious but the wolf alone.

'St. Patrick is related to have fought with evil spirits on Croagh Patrick, and to have driven those there present out of Ireland, and this incident seems in very late times to have led to the notion that he expelled snakes from Ireland. This is not be found in any ancient account.

'I agree with you as to the rarity or perhaps absence of well drawn snakes in early illuminated Irish writings and designs, and it may easily be imagined that since the Irish never met with snakes on their mountains or plains they therefore did not draw them.

'The nearest approach I remember is on the top part of the left side of the cover of the bell of St. Patrick's will, a work of art of which you probably have a drawing. There is a copy of it in this house.

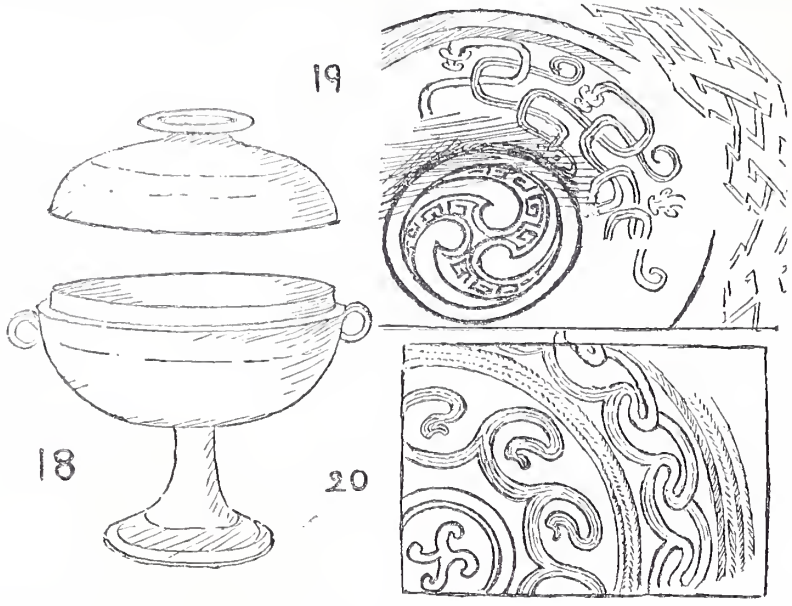
'The passage in English literature of which your husband was thinking refers to Iceland, not Ireland. It is in Boswell's Life of Johnson.

'Johnson had said that he could repeat a complete chapter of "The Natural History of Iceland" from the Danish of Horrebow, the whole of which was exactly thus : "Chap. LXXII. Concerning Snakes. There are no snakes to be met with throughout the whole island."

'It is, of course, true of Ireland. The modern Irish expression for snake is Nathair nimhe, often pronounced -n Athair nimhe, whence a false etymology "father of poison" (neinh, poison, genitive nimhe). Of course, the true rendering of Nathair (gen. Nathrach) nimhe, is Natrix venenifera, a genitive being often thus used with adjectival sense.'

We will now go a stage further. The Chinese vase, fig. 18, from which pattern fig. 14 is taken, seems to me to be a connecting link or to be the great-grandchild of a connecting link between the snake (?) patterns which have been figured above, and a very interesting series of bronze

vessels, supposed to be hanging lamps, discovered in Scandinavian and Danish graves. The



supremely interesting point is that although they have a definite characterization of their own we are compelled to connect them with the Mycenaean period in the Greek islands, and with Etruscan work in Central and Southern Italy, and with designs on gold discs found by Dr. Schliemann at Mycenae. Fig. 20 shows the bottom of a hanging bronze vase found at Senate in Vestergöttland and described by Oscar Montelius in his 'Swedish



Antiquities.' This should be compared with fig. 19.

Fig. 21 is another similar vase, complete with a cover, also found in a bog at Senate, and described by Du Chaillu in his 'Viking Age.' Fig. 22 is another described by Oscar Montelius. Fig. 23, another found in Sweden. Montelius assigns vases of this class to all three periods of the bronze age, the beginning of which he puts as far back as, at any rate, 1500 B.C. Some vases which have four holes instead of two handles he allots to the 'interesting period between the bronze and the iron age'—that is, about 500 B.C.

With regard to correspondences with other ancient art, for general shape we may refer to Central and Southern Italian pottery of what is usually called the Etruscan period, figured by Oscar Montelius in his various works on primitive civilization (see figs. 24–28), also to fig. 29 (pottery), and No. 30 (bronze from Bologna graves of the later iron age).

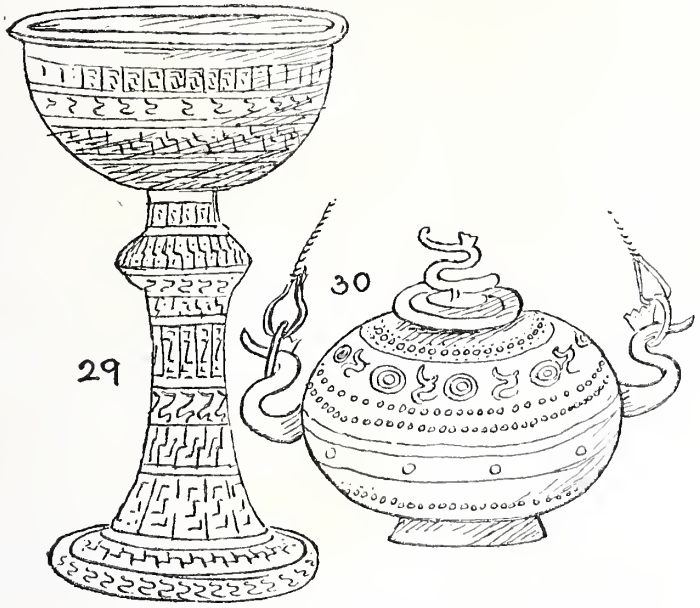
In the matter of design fig. 23, part of a Scandinavian hanging vessel, may be compared with fig. 31, a vase pattern from the case of pottery of the Mycenaean period in Ialysos and Rhodes. Fig. 13 may be compared with 32, 33, 34, from the same case. Fig. 22, Scandinavian, suggests some affinity with fig. 35, a primitive Italian bronze (Montelius); and fig. 36, which is from the middle of the bottom of a Swedish hanging vessel of bronze, has a cousinship with fig. 37, from an Etruscan pottery vase.

The little snakes round the centre of fig. 23 (Northern) are to be found on various Southern vases. See for example figs. 25, 29 and the grotesque Etruscan head, fig. 38.

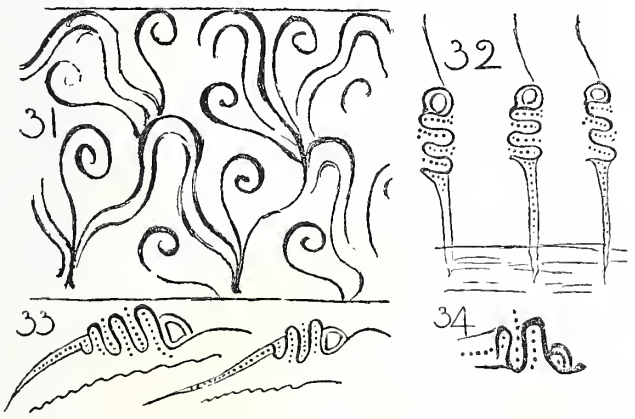


The gold discs found at Mycenae offer the most remarkable resemblance that I have found anywhere to the peculiar meander patterns of

these vases. I have sketched two (figs. 39 and 40) out of several showing this close likeness.

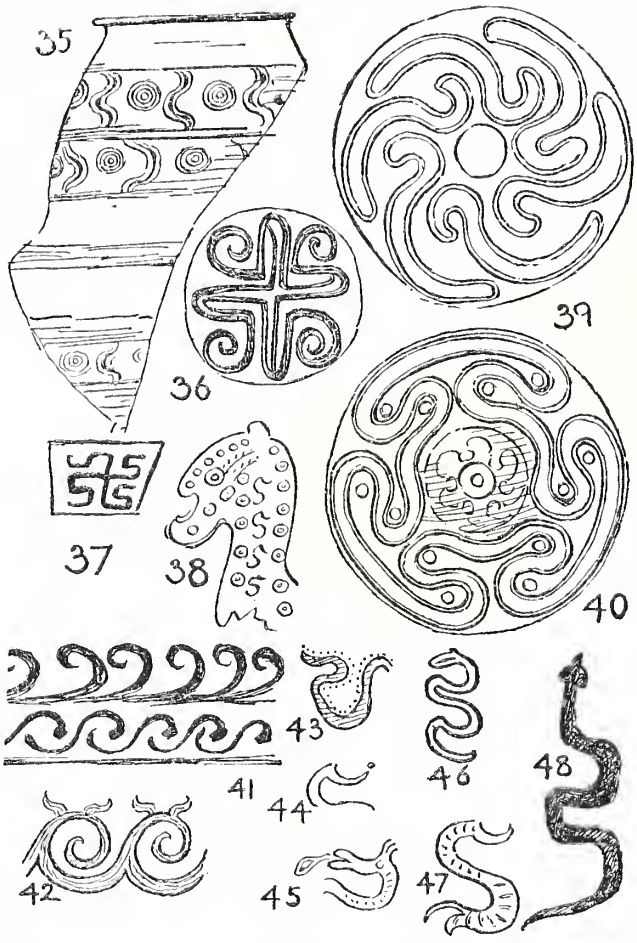


Of the remaining scraps of design, fig. 41 is



from the tombs of Cabiri in Boeotia, 600–500 B.C.; figs. 42–45 are Scandinavian patterns; 46 and 47 are primitive Bolognese—they speak for themselves. Fig. 48 is the ordinary Greek snake of the best period vases.

Similar chains of resemblance can be traced in



respect of bird forms, with the universal lion, with key or meander patterns and interlaced work, with terminal heads on handles and weapons, and with regard to certain other details.

THE SACRAMENTAL PLATE OF S. PETER'S CHURCH, VERE STREET

BY ARTHUR F. G. LEVESON GOWER

THE Sacramental Plate in use at S. Peter's Church, Vere Street, is of considerable interest. It was given to the church by Edward Lord Harley and his wife Henrietta, only daughter and heiress of John Cavendish Holles, Duke of Newcastle, at the opening on Easter Day, 1724. The church, which was founded by Lord and Lady Harley (afterwards Earl and Countess of Oxford) for the use of the inhabitants of the new houses in Marylebone Fields, was first called Marylebone Chapel, and then successively Oxford Chapel and S. Peter's Church. The church was designed by the well-known architect, James Gibbs, who was also architect of the Church of S. Martin's-in-the-Fields, in addition to many other well-known buildings in London, Oxford, Cambridge and elsewhere.

The plate includes two flagons of silver-gilt

with plain cylindrical bodies on spreading moulded feet, with flattened dome covers and scroll handles of the time of James I, 1617.

These flagons are inscribed 'For the use of Marybone Chapell, the gift of the Founders, Easter Day, 1724.'

The flagons are engraved with the following coat of arms. Quarterly 1 and 4, or, a bend cottised sable (for Harley); 2 and 3, or, two lions passant gules (for Brampton). On an escutcheon of pretence, quarterly 1 and 4, ermine, two piles in point sable (for Holles); 2 and 3 sable, three bucks heads argent attired or (for Cavendish). The supporters are two angels ppr. habited, and wings displayed or. Underneath is the motto 'Virtute et fide.' On the covers is the crest, a castle triple-towered or; out of the middle tower a demi-lion issuant gules (for Harley).

The alms dish, which is oval, is of silver-gilt, with plain sunk centre, the border ornamented with leafage strapwork, and shells with gadroon and rosette edging. Its length is $17\frac{1}{4}$ inches and the date is George I, 1724.

This dish is inscribed 'For the use of Marybone Chapel the Gift of the Founders 1724.'

There are two chalices or cups of silver gilt, with arabesque and convex flute strap ornament, baluster stems and moulded feet, 8 inches high. These are of the time of George I; but they are not hall-marked, the probability being that they had to be made by a given date—viz., Easter 1724—and that there was no time to stamp them, and that they were allowed to be sent to the church on the occasion of the opening on Easter Day to be returned to be hall-marked afterwards, but that this was eventually omitted to be done. These cups are engraved 'For the use of Marybone Chapell the Gift of the Founders, Easter Day 1724,' and underneath are the words 'Bibite ex hoc omnes.'

The two patens of silver-gilt, which form covers to the cups, are plain, with raised edges on plain feet and are engraved with the words 'Hoc est Corpus Meum.' These patens are $5\frac{1}{2}$ inches in diameter, and are of the time of George I.

In addition to the above there is an interesting piece of foreign plate—viz., a silver-gilt dish, circular, with shaped edge, boldly chased with bosses, terminating in spiral convex flutes, and interspersed with punched scroll ornament, having a plain circular centre, bordered with matted band and engraved with a foreign coat of arms and coronet. This dish is $13\frac{1}{4}$ inches in diameter, is late seventeenth century, and manufactured at Dantzig.

It is interesting to note that the bell of S. Peter's Church is also engraved with the names of Lord and Lady Harley, the founders, and with the maker's name, Phelps, who also made the big bell of S. Paul's Cathedral. Richard Phelps was predecessor to the present firm of Mears and Stainbank.

Several famous organists are also connected with the church, amongst whom may be enumerated William Boyce and Edward Francis Rimbault.

THE ENAMELLING AND METALLESQUE ORIGIN OF THE ORNAMENT IN THE BOOK OF DURROW

BY JOSEPH M. DORAN

WHEN in Dublin a short time ago, with a double intention in view—to see if any of the technical processes used by the old Irish craftsmen were revivable, and also if they would throw any light on the origin of Irish Christian art—I was attracted by a piece of champlevé enamel with panels suggesting millefiori glass (fig. 1). My interest was redoubled when later I found that the illuminators had evidently derived some of their decorative motives from work of this kind (fig. 2). Both Du Chaillu, in his 'Viking Age,' and Dr. Ingvald Undset, in 'Petites Etudes sur le dernier âge de fer en Norvège,' published in the 'Mémoires de la Société des Antiquaires du Nord' for 1890, have noticed and illustrated bronze vessels found in graves in Norway which are embellished with enamel similar

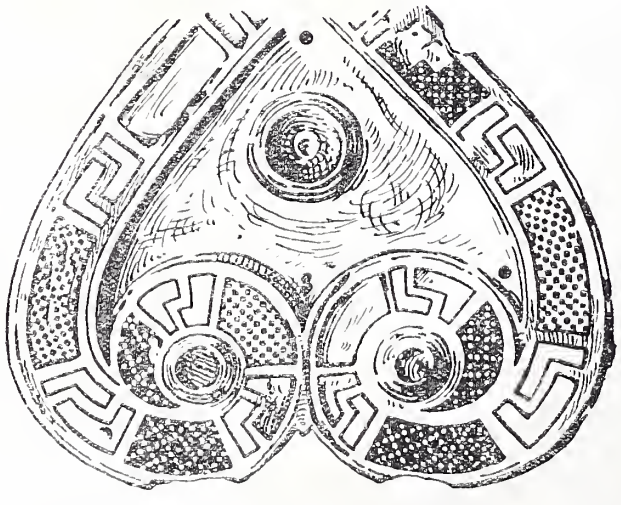


FIG. 1. FRAGMENT OF ENAMELLED BRONZE IN THE ROYAL IRISH ACADEMY COLLECTION, DUBLIN



SILVER-GILT FLAGONS AND ALMS-DISH
IN S. PETER'S CHURCH, VERE STREET



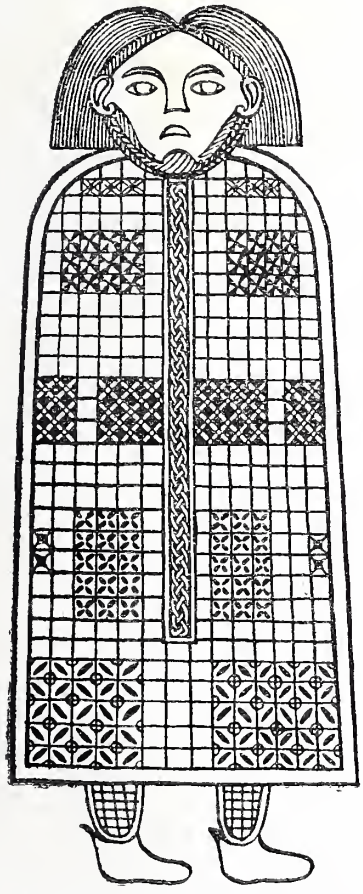
SILVER-GILT CHALICES, PATENS AND DISH
IN S. PETER'S CHURCH, VERE STREET



from the Book of Kells, St Mark Gospel XV, 25.

FIG. 2

to the piece in the Royal Irish Academy collection in Dublin. Dr. Undset is of opinion that these bronze vessels came from this country, but is unable to determine whether from England, Ireland or Scotland. However, their interest lies in the fact that the illuminator of the Book of Durrow, when he drew the symbol of St. Matthew (fig. 3), was evidently inspired by a handle similar to one that Dr. Undset illustrates (fig. 4). The symbols of the other three Evangelists in this manuscript show the same influence in varying degree, that of St. Luke least of all. The 'Cross' page in the same manuscript (fig. 5), places the matter beyond the shadow of a doubt. The cross is evidently the illuminator's version of this kind of enamel, which for the sake of being explicit, but using the term loosely, we might name 'champlevé-millefiori enamel' (Mr. Day in his recent book on enamelling makes some valuable technical remarks on millefiori glass inlay on metal), and when one sees what the cross has been derived from, the rest of the page, with its bright yellow, green and red interlacings, separated from a black background by a line of colourless vellum, becomes, one might almost say, an elaborate piece of champlevé enamel, the vellum line corresponding to the metal one left by the enameller and the black background being of course the calligrapher's writing fluid.

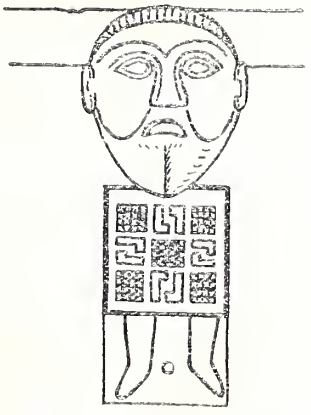


Symbol of St Matthew, from the Book of Durrow.

FIG. 3

The late J. Romilly Allen has pointed out that the page of 'Trumpet' pattern in this manuscript was derived from enamelled discs showing that device, and the enamelled roundels on the 'Thames' shield in the British Museum, which are resembled in technique by those on the Ardagh chalice, are also used in the ornamentation of the Books of Durrow and Kells (fig. 6).

It is most significant that the dominant note in the ornamented pages of the Book of Durrow should be derived from a phase of enamelling associated so unmistakably with the Romano-British period and a phase of glass working which, if not associated quite so closely with the same period, has at least left some traces of connexion with it. There are two other instances of the familiarity of the Irish craftsmen with Roman glass-working methods: one in the glass cameos on the 'Tara' brooch, and the other in the practice of engraving a pattern in a glass base and filling it with another vitreous paste which melts at a lower temperature than that to which it is applied; of which Roman examples can be seen in a collection of rings in the Glass Room of the British Museum, and its Irish parallel on the upper side of the foot of the Ardagh chalice.



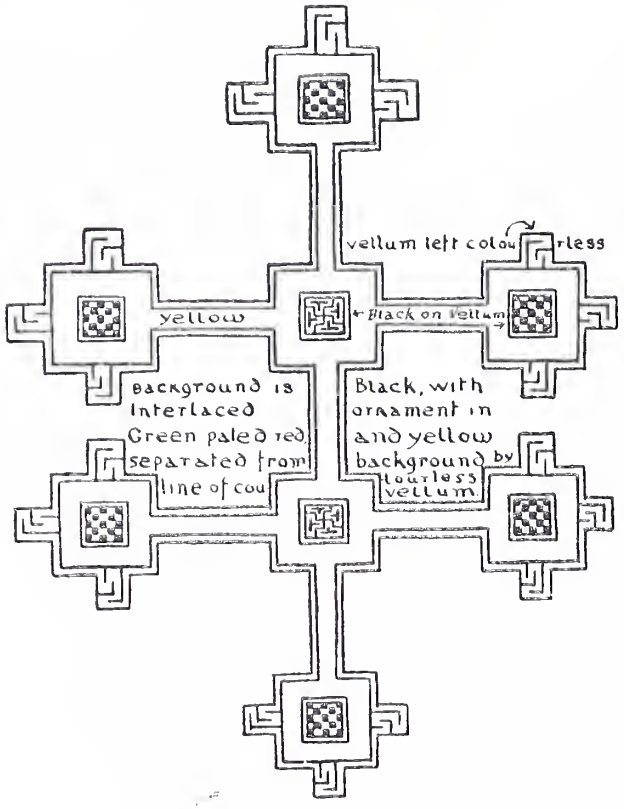
Handle of Bronze Vessel found at Moklebust, Norway.

FIG 4

Having got a clue to what was dominating the mind of the illuminator of the Book of Durrow in some portions of his work, let us see if it is applicable to all. Take, for instance, the opening words of the Gospel of St. John. Some of the interlaced patterns on this page show a peculiar treatment (fig. 7). Observe how a strand which is double in one part of the pattern is divided into single strands in another (evidently in the illuminator's mind each is a separate unit), and how colour is interspersed in the spaces between the knots.

Naturally influenced by the facts we have already ascertained, we turn to the art of the Romano-British period to see if there are any remains of enamelled metal-work showing interlacing, and find, so far as I know, only one specimen, but a most significant one, a gold bracelet (said to be of the second century A.D.), found in Radnorshire and now in the Gem Room of the British Museum. The interlaced portion is composed of

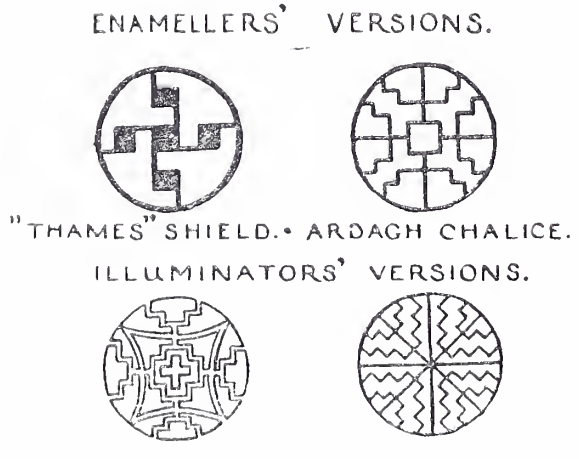
three strands of gold wire placed parallel to each other and then interwoven ; the clasp, which



from the Book of Durrow.

FIG. 5

shows characteristic Celtic curves made with beaded wire, has little dots soldered here and there



FIG, 6

at the junctions of the curves and enamel in the spaces between the wires (fig. 8). It seems to me a short step from introducing enamel in the spaces left by the curves and spirals to introducing it in those left by the interlaced wire. If this is granted we have an excellent reason for the invention of the stopped knot in the endeavour of the workman to get a large space in which to put enamel ; in fact, the invention of the stopped knot was forced on him, or else he would have had to abandon a most obvious idea. By a process of reasoning back from the pattern in the Book of Durrow which I have just cited, and the peculiar treatment of which would be explained by the fact that it is a development of interlaced patterns similar to that on the Radnorshire bracelet built up of strands of wire (hence the separating of one strand from another), we see the idea was not abandoned. The problem was solved, most likely in Britain, and a new decorative device was evolved which later generations of Celtic craftsmen carried as far as it was humanly possible.

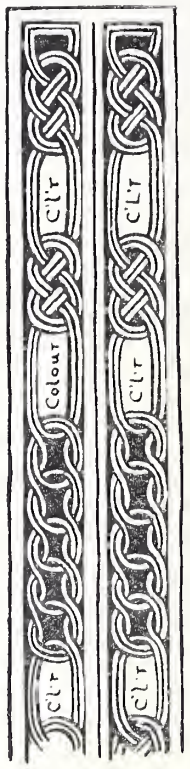


FIG. 7

Further proof of this theory can be seen on the Welsh Crosses illustrated in Westwood's 'Lapidarium Walliae.' Plate 10. 2. B. shows the sculptor's version of the goldsmith's wire and dots, so do patterns on plates 28 and 43, and in his description of the cross in Nevern churchyard, Pembrokeshire illustrated on plate 62, Westwood remarks that 'some of the gigantic initials above alluded to (in Irish manuscripts) may be said truly to represent the shafts of these great crosses reduced to the size of a miniature, thus proving the identity of the workmanship as well as the workmen by whom both classes of monument were executed.' This is partially correct ; both were derived, though I

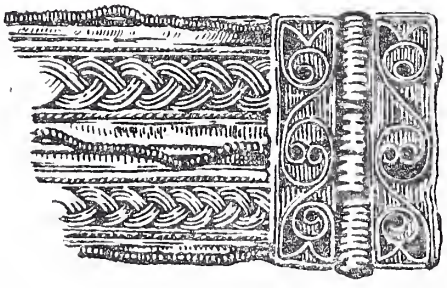


FIG. 8. ENAMELLED GOLD BRACELET FOUND IN RADNORSHIRE. IN THE BRITISH MUSEUM

think independently of each other, from the enamelling and goldsmiths' work I have been alluding

to. Another instance of the fact that, whether a strand was double or treble, each of its units was considered separate can be seen on plate 83, fig. 2, where the double strand of which the interlaced portion is composed separates into its units, which are used to make a symmetrical fret pattern of Roman type. Westwood points out several Roman fret patterns on the Welsh crosses—fig. 4, plate 83, for instance.

It is evident from the facts shown above that the Book of Durrow is one of the earliest of the illuminated manuscripts of the Celtic school, and also that it was done before the continental influences to be seen in the Book of Kells had reached Ireland, as all the ornament in it, with the exception of the zoomorphic portions, has been traced to internal sources. Is it possible the inscription it contains, assigning its writing to 'Columba,' is correct as to date, and that it belongs to the later part of the sixth century?

DOCCIA PORCELAIN OF THE EARLIEST PERIOD

BY DR. EDMUND WILHELM BRAUN

LITTLE is known about the beginnings of the different Italian manufactories of porcelain. Though Franks in his 'Catalogue of a Collection of Continental Porcelain,' and Chaffers in his 'Keramic Gallery,' as well as in his 'Marks and Monograms,' have given historical notes and reproductions, which do something to enlarge this knowledge, their work is not free from errors and mistakes. For instance, I have been able to identify the number 456, the statue of a Roman warrior seated, which Franks described as being of Venetian origin, as a piece from the manufactory of Fürstenberg; and the tureen, bearing the name of the painter Jacobus Helchis, reproduced as Venetian porcelain by Chaffers, and described as German, uncertain, by Franks, I was able, in connexion with several other pieces bearing the same signature, to identify as early Vienna porcelain about 1735.[1] After much study and travel I have got together a large quantity of material for a history of the Italian manufactories in the eighteenth century, which I hope to publish in the future. Here I wish merely to call attention to a new discovery, made by myself, which throws a very interesting and instructive light on the beginning of the manufactory of porcelain in Doccia near Florence, founded by the Marchese Giuori in 1737.

We know from a short historical review (published by the still existing manufactory) of the history of the manufactory by Lorenzini, that the first porcelain was made, after two years of experiment, in 1737, with the help of Carl Wandhelein, of the Vienna manufactory.

In the above-mentioned book on the Vienna manufactory of porcelain I have pointed out the fact that no Carl Wandhelein was known in the latter manufactory, but there was a Carl Wendelin Anreiter, whose signature appears on many pieces of Vienna porcelain, and who belonged to the great family of porcelain painters and miniaturists, Anreiter von Zirnfeld. I am of opinion that in the account given in the Italian review some confusion has taken place. The Italians changed, as it seems, the second, to them unknown, baptismal name Wendelin into Wandhelein. The correctness of this supposition is proved by the fact, that there have recently appeared two cups painted by Anreiter in Doccia.

The collection of Dr. Fritz Clemm, sold by auction in Berlin in December, 1907, contained one of these cups (cat. No. 183). It is a slender cup without handles, curving outwards towards the brim, and octangular in shape. The inside is entirely gilded, as is also the foot. The eight arched fields on the outside are richly painted, chiefly with market-scenes containing two or often three figures, alternating with iron-red scrolls which make the framework to a panel enclosing a gold etched bust, which is a form of ornamentation in use in the first half of the eighteenth century. Above the gold foot there is written in extremely small iron-red letters the signature 'Carlo Anreiter VZ.' This VZ does not mean the abbreviation of Venezia, as the Clemm catalogue suggests, but is the abbreviation of Anreiter's suffix 'von Zirnfeld.'

Opposite to this signature is a second one 'Fierenze,' not remarked by the compiler of the catalogue of the Clemm sale (figs. 1 and 2). The cup was bought at the rather high price of 1,600 marks by a Vienna collector of porcelain, Herr Heinrich Rothberger. The exact pair to this cup is in the possession of the Kaiser Franz Josef Museum in Troppau, to which it was presented by the great art collector, the Baron George Beess of Vienna; this second piece shows the same colouring and double signature 'C. Anreiter VZ.' and 'Fierenze' (fig. 3). The substance of the cup shows clearly that it is a trial piece. The too calcareous and therefore too vitreous enamel is too thickly put on the porcelain, and some sandy ruggedness on the bottom indicates still existing technical inadequacy.

[1] See the recently published book, 'The History of the Imperial Vienna Manufactory of Porcelain,' written by myself and my friend, Josef Folnesics.

Both these signed pieces are indubitable early Doccia porcelains, and through comparison with these I am able to ascribe to the same manufactory a charming, finely modelled flagon in the collection of Herr Cahn-Speyer in Vienna, which is painted exactly in the same manner with figure subjects (fig. 4).

The ornamental decoration of the above described cups shows clearly the influence of the earliest Vienna porcelains, but the pretty figures are very likely painted after contemporary Italian prints.

A second group of early Italian porcelains which show the direct influence of Meissen models I also ascribe to the manufactory of Doccia. The pieces in question are cups, tureens with covers and saucers, etc., for the most part with the so-called 'Neuozier' brim, and cartouches, framed by iron-red and golden tendrils and violet lustre fields, painted with coloured Chinese and pastoral scenes.

I reproduce here a tureen from the museum of the porcelain manufactory at Charlottenburg (fig. 5), a tureen from the Berlin Kunstgewerbe Museum (fig. 6), a cup from the collection of Dr. Sarbó in Budapest (fig. 7), all of them very characteristic types of these porcelains.

A number of pieces with the same decoration were once owned by the Marchese d'Azeglio, whose collection is now at the Museo Civico in Turin; one of these pieces bears the stamp, also reproduced by Chaffers (PF), containing the initials of Pietro Fanciullo, who was working in the manufactory of Doccia.

THE GORLESTON PSALTER

BY SIR EDWARD MAUNDE THOMPSON, K.C.B.

IN the course of the last few years there has been a considerable revival in the general interest in and study of Illuminated Manuscripts, after a fairly long period during which these beautiful productions of the Middle Ages rather dropped into the background in presence of other more fashionable literary and artistic pursuits successively in vogue. Those of us whose memory goes back some five-and-forty years will not have forgotten how popular was then the taste for copying from illuminations. Ruskin, the apostle of mediaeval art, was in the zenith of his glory. His disciples were many and enthusiastic; and the Preraphaelite school was flourishing.

The modern revival of the taste is chiefly due to means which can reach further than even the eloquent voice and pen of Ruskin ever reached. Mechanical contrivances for photographic reproduction now perform feats which would once have been regarded almost as magic, and, though they cannot bring together the actual manuscripts from their several resting-places, they can present us with their *simulacra* in such an accurate form that the study and comparison of illuminations, as indeed of other works of art, are made easy, and the published works upon the subject are rendered intelligible and instructive to the general reader to a degree which was formerly impossible.

The monograph before us[1] is an instance of the modern method of treatment in describing an important manuscript—minute and accurate in detail, after a fashion that might prove tiresome were it not for the generous supply of photographic illustrations which are selected, not only from the manuscript itself, but also from other volumes, for purposes of comparison. Mr. Cockerell has not failed to render his description in this respect as complete and instructive as possible.

The Gorleston Psalter is one of a group of illuminated manuscripts produced in the Eastern Counties early in the fourteenth century: works of the East Anglian school of book decoration, which, while essentially English in sentiment, probably owes something to the influence of the art of French Flanders from across the Channel. Without going altogether with Mr. Cockerell when he finds 'a sympathy with the vigorous schools of Artois and French Flanders' to be 'clearly shown in the fondness for marginal grotesques'—for the fondness for grotesques in the mediaeval art of the countries of western Europe was too universal to be marked down as the special attribute of any particular school—yet we may certainly agree that there is a reminiscence of Flemish art in certain forms of the conventional foliage and in the occasional heaviness of outline in the drawings. So far we may concede an external influence. But the general style of the East Anglian school is peculiarly its own—not of the very highest type of illumination, robust rather than refined, and in its scheme of ornament rather inclining to heaviness and over-elaboration: faults which are partially disguised in the originals by brilliant colouring and liberal use of gold, but which obtrude themselves in the unrelieved monotone of the photographs.

The manuscript, which has hitherto been generally known as the Braybrooke Psalter, seems to have been executed, as Mr. Cockerell tells us,

[1] 'The Gorleston Psalter': a manuscript of the beginning of the fourteenth century in the Library of C. W. Dyson Perrins. Described in relation to other East Anglian books of the period by Sydney C. Cockerell. London: Bernard Quaritch. £3 13s. 6d.



1. DOCCIA CUP PAINTED BY ANREITER. IN THE COLLECTION OF HERR H. ROTHBERGER, VIENNA



2. OPPOSITE SIDE OF CUP IN FIG. I



3. DOCCIA CUP PAINTED BY ANREITER. IN THE KAISER FRANZ-JOSEF MUSEUM, TROPPAU



4. DOCCIA FLAGON. IN THE COLLECTION OF HERR CAHN-SPEYER, VIENNA



5. DOCCIA TUREEN. IN THE MUSEUM OF THE PORCELAIN MANUFACTORY AT CHARLOTTENBURG



6. DOCCIA TUREEN. IN THE KUNSTGEWERBE MUSEUM, BERLIN



7. DOCCIA CUP. IN THE COLLECTION OF DR. SARBÓ, BUDAPEST

for some distinguished person connected with the church of St. Andrew of Gorleston, a place once of some importance lying close to Yarmouth. Influenced chiefly by the occurrence, in two places in the volume, of the arms of Roger de Bigod, fifth earl of Norfolk and Marshal of England, who died in 1306, Mr. Cockerell is led to suggest tentatively that the earl was the distinguished person in question ; and again, on this assumption, he is induced, rather contrary to his better judgment, to fix the date of the manuscript earlier than 1306. But so many shields of arms of different English families are introduced into the illuminated pages merely as ornaments, that there seems to be no good reason for attaching more importance to one coat than to another ; and, as to the actual period of the execution of the volume, some clue is afforded by the character of the writing of the catchwords of the quires, which are in a charter-hand of the type which is usually attributed to the reign of Edward II. Arguments from such niceties, however, must not be pressed too far. There is good reason for assuming that the manuscript, like the great Ormesby Psalter of the Bodleian Library, passed at an early date into the possession of the cathedral priory of Norwich, for a litany applicable to that church was added to the volume in the course of the fourteenth century. By the sixteenth century it had passed into secular hands, being then owned by Sir Thomas Cornwallis, a noted East Anglian, who flourished in the reigns of Mary and Elizabeth and even survived to see King James upon the throne. It descended in the Cornwallis family until the death of the second Marquess Cornwallis in 1823, when it passed, by marriage, to the Lords Braybrooke of Audley End. Mr. Perrins, the present fortunate owner, acquired the manuscript in 1904.

By way of frontispiece to the present publication, the page containing the initial and border ornamenting Psalm ci is reproduced in colours, affording a sample of the brilliant decoration of this splendid psalter. The central object which arrests the eye is the graceful female figure symbolizing the Church, which appears to be the best example of decorative figure-drawing in the volume. With the colours in this plate to guide us, we can more easily follow the structure of the peculiar conventional growths of which the borders of the manuscripts of this school are composed, and here, as in other English manuscripts, a pleasing feature in the scheme of ornament is the introduction of natural plant life—oak-leaves, acorns, daisies, etc., along with the foliage of the ordinary stereotyped pattern.

The rest of the plates are photogravures and collotypes ; and it is among these that a selection from the illuminated pages of other manuscripts affords us the means of comparing the art of the Gorleston Psalter with that of other examples of the East Anglian school. Two psalters in particular are closely connected in style with that of Gorleston—namely, the Douai and the St. Omer Psalters. The Douai manuscript is itself of Gorleston origin, having been the gift of Thomas, vicar of Gorleston, to an abbot John, who may have been John of Aylesham, abbot of Hulme in Norfolk from 1325 to 1346. The St. Omer Psalter, so called from its having been executed for a member of the family of St. Omer, is unfortunately incomplete. It now forms part of the collection of Mr. Henry Yates Thompson. Comparing the 'Beatus' page (Ps. i) of the three several manuscripts (plates iv, xv, xvii), there can be no hesitation in accepting the order of merit assigned to them by Mr. Cockerell : the St. Omer is *facile princeps*, and the Douai excels the Gorleston. The St. Omer page is a wonderful production of minute and delicate work, with which the other two bear no comparison. But even in this, the finest example, there is the fault of overcrowding ; and we cannot forgive the artist for introducing a series of heads or busts of startling appearance which upset the balance of the design. Nor can we be brought to admire the two Crucifixions from the Gorleston and the Douai volumes (plates iii, xvi). The drawing is poor and the borders are unimaginative ; so different from the noble treatment of the subject as seen in the Arundel Psalter in the British Museum (plate xxi), probably the finest example in existence of this school, and here inadequately represented by two plates, we regret to say very poorly executed.

We must not take leave of this handsome and finely printed monograph, for which we have to thank Mr. Perrins's liberality, without noticing the many grotesques and humorous scenes from domestic and animal life with which Mr. Cockerell has filled several of his plates. We enjoy the amusement which these little drawings afford us ; no doubt they amused the draughtsmen still more. But we never cease from wondering why the margins of religious books were so frequently selected to receive the expression of very mundane humour and even the parody of sacred things.

NOTES ON VARIOUS WORKS OF ART

THE 'PARADE,' BY GABRIEL DE SAINT-AUBIN

AMONG recent acquisitions of works representing eighteenth-century France in the National Gallery the most interesting is undoubtedly *The Parade*, by Gabriel de Saint-Aubin. The story of its identification is briefly related in the director's report for 1907. The picture was formerly in the Baring

collection, where it was given to Watteau's master, Gillot. It was purchased in the saleroom through Messrs. Agnew for the modest price of £99 15s. and was recognized by Mr. J. P. Heseltine as the original of an engraving in 'Les Théâtres Libertins.' Unfortunately the engraving did not bear the artist's name, so that identification seemed as far off as ever. At last M. Gaston Schéfer discovered in a portfolio of theatrical prints at the Bibliothèque Nationale an unfinished proof of the plate, dated 1760. On it, inscribed in an old handwriting, were the words 'Gabriel de Saint-Aubin pinxt.'

The discovery was remarkable. Even those keen and persistent workers, the brothers de Goncourt, had failed in their classic work on French art of the eighteenth century to identify a single painting by Gabriel de Saint-Aubin. The picture just acquired by the National Gallery would thus seem, for the moment at least, to be the single oil-painting from the hand of this brilliant member of a brilliant family.

In point of spirit and skill *The Parade* is not unworthy even of so talented an author, for in its way the thing could not be done better. Since its acquisition by the National Gallery a discovery has been made in France which sheds new light on Saint-Aubin and his connexion with Paris, and at one point touches our picture so nearly that it may not be out of place to mention it here.

In the 'Gazette des Beaux-Arts' for April, 1908, M. Philippe Descoux describes and illustrates a copy of 'La Description de Paris' by Piganiol de la Force (Paris, 1742) which has recently been found in the collection of M. Jacques Doucet. This copy once belonged to Gabriel de Saint-Aubin, and between the years 1770 and 1779 he filled the eight volumes with notes and sketches of things Parisian. Of the 170 little drawings contained in the volume, M. Descoux reproduces only a few specimens, but one of these, *The Alley of Lime Trees in the Tuileries Gardens*, dated April 20th, 1774 (which he reproduces), bears so close a resemblance to the spirit and treatment of *The Parade* that the sketch might well seem to have helped to inspire the painting, had not the dates made this impossible. It can thus be regarded only as an interesting parallel.[1] C. J. H.

AMBROSE BENZONE

AMONG the paintings which, prior to my discoveries in the Archives of Flanders, were wont to be attributed to Roger Van der Weyden, and later on to John Mostaert or Gerard David, there are a number evidently by pupils or followers of the latter. Two of these followers I restored to history: Albert Cornelis (c. 1475-1532) in 1863,[1] and Adrian Isenbrant (c. 1480-1551) in 1865.[2] The central panel of one triptych is still the only work known to have been painted by Cornelis. Of a whole series of works attributed by Waagen to Mostaert, one of the best, the altarpiece of Our Lady of Dolours, in the church of Our Lady at Bruges, was restored to Isenbrant in 1902 by M. Hulin and myself. Isenbrant probably worked with David until June, 1520, when he took an apprentice and seems to have started a workshop of his own. A large number of paintings are now attributed to him by Friedlaender and Hulin.[3] Attention was first drawn by Justi[4] to several other paintings which were supposed by him to have been the work of a Spaniard who had learned his craft in Bruges, had come under the influence of David, and had modified his style after returning to his native land. He proposed to call him the 'master of Segovia,' his best work being in the church of St. Michael in that city; another by the same hand, signed AB., he found in the collection of Count Valencia at Madrid. Another, similarly signed, was noticed by Friedlaender in the Germanic Museum at Nürnberg and thought by him to be the work of a German painter influenced by the Lombard school. Hulin found in the register of the Guild of St. Luke at Bruges the record of admission as free master in 1519 of Ambrose Benson from Lombardy. As long ago as 1875 I had brought together a number of documents concerning Benson and his family, but as I had found no mention of any painting executed by him nor any proof that he had produced a single work of art I reserved them, hoping at some future time to publish the same with a large number of notes on other Bruges painters of the fifteenth and sixteenth centuries. It would be interesting to know something of Ambrose Benson prior to his arrival at Bruges—whence he came, who were his parents, and where he had learned his craft. The entry in the Bruges register merely states that he was from Lombardy, but when he died his younger son John was still a minor, and the guardian appointed to administer his affairs as next-of-kin to his father was one Francisque da Verona, a barber who had settled in Bruges in 1510. He was a Lombard but not necessarily a native of Verona. In the sacristy of the cathedral of that city there is a painting signed Antonio Benzono 1523,[5] but I have been unable to find mention of any other Benzone at Verona about that time. There was, however, a family of painters of this name who flourished at Ferrara in the fifteenth and sixteenth centuries. Geminian Benzone had a son, a painter, who was already dead in 1504; by his wife Beatrice, daughter of

[1] Illustration from a photograph by Hauptaengl.

[1] 'Le Beffroi,' i, 1-22.

[2] Ibid., ii, 320-324

[3] A list of these is given in Bodenhausen's monumental work on Gerard David and his school, p. 209.

[4] In the 'Zeitschrift für bildende Kunst,' xxi, 139, Leipzig, 1886.

[5] H. von Tschudi in the 'Allgemeines Künstler Lexikon,' iii, 566. His manner is said to resemble that of Francis Caroto.



THE PARADE, BY GABRIEL DE SAINT-AUBIN
RECENTLY ACQUIRED BY THE NATIONAL GALLERY

a master Ambrose, he had several sons, two of whom, Geminian and James, were painters, Geminian being mentioned in public documents as 'pictor egregius'![6] It was customary at that time to give the eldest son the name of his paternal, and the second that of his maternal grandfather: I am inclined to think that the Ambrose who came to Bruges may have been the second son of Geminian and Beatrice, but there is no mention of any member of the family bearing that name. Ambrose quickly gained the esteem of his fellow craftsmen, for he was chosen a member of the council in 1521, 1539, 1540 and 1545, and was twice dean—in 1537-38 and 1543-44. During several years he exhibited works for sale at the January and May fairs held in the cloister of the Friars minor. The magistrates of the Liberty of Bruges when building their Landshuis twice consulted him with regard to their projects for its decoration. During his career of thirty years he doubtless executed many paintings, as he left at his death in January, 1550, the sum of 90 l.gr. Flemish currency. His two sons, William and John, and his grandson, Ambrose, were all painters. William was a member of the council in 1551-52 and 1561-62, and died in 1585. John went to Antwerp and was admitted as free master into the guild there in 1551, but returned to Bruges at the end of 1552, was a member of the council in 1553-54 and died in 1585, shortly after his brother, as did also Ambrose the younger.

Bodenhausen gives a list of works attributed to Benson; as to the two signed AB,[7] there can I think be no doubt, but as regards the remainder it must be remembered that Isenbrant, the sons of John Prevost, the Bensons and others were for many years busily employed in painting original works and copies which they exported to Bilbao, where they met with a ready sale, and it is in Spain that Bruges paintings of this period are chiefly met with. They are easily recognized; the types of the figures as a rule resemble those of David, as for instance those of *Our Lady and Child with SS. Katherine and Barbara* in the collection of Martin Leroy at Paris, but occasionally the type of the Holy Child and the landscape background show reminiscences of Milanese masters. The modelling of the heads is often hard, the fingers too long and thin; dark red and dark green seem to have been favourite colours.

W. H. J. W.

DRAWINGS BY GERARD DAVID

THESE drawings, evidently leaves of a sketch-book, were sold as Holbeins in some sale or other not many years ago. How I obtained the photographs I do not remember; probably I picked them up off some bookstall. It is enough to compare the heads, evidently drawn from life, with the heads in Gerard David's *Marriage at Cana*, now in the Louvre, painted for Jan de Sedano early in the sixteenth century (according to Professor Hulin), to see that the draughtsman must have been the same man as the painter.

MARTIN CONWAY.

NOTES ON SOME EARLY SPANISH MASTERS

I. One of the most important points about Lo Fil de Mestre Rodrigo—his parentage—is elucidated by Señor L. Tramoyeres Blasco, keeper of the museum of Valencia, in 'Cultura Española,' No. ix (February, 1908). The article is of great importance in view of the National Gallery's recent accession, an *Adoration of the Magi*, signed by this rare Valencian master.[1] First mentioned in a document of 1464 concerning a now lost work, the painter's father, Mestre Rodrigo de Osona, again occurs in 1483 as 'pictor retabulorum sedis Valentie,' when he probably supplanted the Neapolitan Francisco Pagano, and Paolo de San Leocadio of Reggio,[2] in the execution of works for the decoration of the choir of Valencia Cathedral, commenced in the episcopate of Rodrigo Borja, afterwards Pope Alexander VI. Mestre Rodrigo is considered to be the pupil of Jaime Baço or Jacomart (d. 1461), the painter of Alfonso V of Aragon, for a knowledge of whose career we are indebted also to Señor Tramoyeres Blasco's researches. Analyzing different paintings existing at Valencia, the author assigns to Mestre Rodrigo, the elder, panels representing SS. Vincent (Martyr) and Vincent Ferrer, and four scenes in the life of St. Narcissus, in the cathedral; a *Crucifixion* signed Rodrigus (de Veia ?), in the church of S. Nicolas, published by Monsieur Bertaux in the 'Revue de l'Art ancien et moderne,' xx (425); various fragments of works, and a *Pietà*, in the museum. When Rodrigo died is unknown, as is also the precise significance to be attached to the predicate 'de Osona,' from which his origin in the Catalan town of Osona might be inferred. His works exhibit that fusion of the native and Netherlandish styles, and that acquaintance with Renaissance details, traced by Señor Tramoyeres Blasco first in Jacomart and later in Rodrigo's son. So far as can be judged from the reproductions accompanying the article, the conclusion appears justified that Rodrigo I was a more accomplished artist and his style purer than that of Rodrigo II. The son lived in days when

[6] See Cittadella, 'Documenti risgarduanti la Storia artistica Ferrarese,' 1868, p. 25. For this reference I am indebted to Drs. Thieme and Becker, the editors of the important 'Allgemeines Künstler Lexikon,' now in course of publication.

[7] These are: a *Holy Family* at Nürnberg in the Germanic Museum, 244, and a triptych representing the *Adoration of the Magi* with SS. Anthony of Padua and Secundus on the shutters.

[1] Reproduced and described in THE BURLINGTON MAGAZINE, Vol. xi, pp. 108 and 111, May, 1907.

[2] For this artist's works, especially at Gandia, see Monsieur Bertaux's article in the 'Gazette des Beaux-Arts,' 3rd series, xxxix, 207-20. (March) 1908.

Italian influences were rapidly gaining the upper hand, and the painting at the National Gallery, and a *Christ before Pilate* (Valencia Museum), here attributed to him, are combinations it is difficult to summarize in words. It is to be hoped that further material concerning both artists will reward Señor Tramoyeres Blasco's zeal in the cause of the early Valencian school. At present the only documentary record of 'Lo Fil de Mestre Rodrigo' is an entry in the tax-rolls (his art was, apparently, a remunerative one) in 1513.

II. In 'Arte,' vol. x (fasc. v), Signor R. Schiff ascribes a recently-aquired panel in the Palazzo Mediceo, Pisa, to the San Severino master, Lorenzo Salimbene. The subject represented is *Saint Catherine of Siena's Last Exhortation of her Disciples.* Although it has passages somewhat similar in treatment to Salimbene's best-known work, the triptych of the *Mystic Marriage of St. Catherine, and SS. Simon and Jude*[3] in the San Severino Gallery, there can be not the slightest doubt that it is from the hand of the painter of the Catalan altarpiece of the *Descent of the Holy Ghost*, at Manresa. According to Señor Sanpere y Miquel this is Louis Borrassá, but there is no documentary evidence for this, and when damaged the painting was, in 1412, repaired by Francisco Feliu. The Pisa panel has close affinities with another Pentecost picture, in S. Anne's, Barcelona, illustrated by the same authority as a Borrassá, and likewise with the Santa Clara altarpiece of 1415 (Vich Museum), the latter an authenticated work by the master. The pseudo-Salimbene is a closely crowded composition, and it has the identical types, with their almost exaggerated characterization, of the master of the Manresa painting. The shape of the panel is, moreover, one affected by Catalan artists for the smaller compartments of retables.

III. Three panels from the Ciudad Rodrigo altarpiece, now in Sir F. Cook's collection, were described and illustrated in THE BURLINGTON MAGAZINE, vol. vii, pp. 388, 392 and 393, August, 1905. It is interesting to find one of them serving as the composition for a woodcut in an edition of Antonio Nebrissensis's 'Aurea expositio hymnorum,' printed by Paul Hurus at Saragossa in 1499. Including a few alterations, and transpositions of the figures, nearly all the right hand and central portions of the painting are to be found in the cut. The latter is reproduced in Herr Haebler's 'Tipografia Iberica,' pl. xlii, from a copy of the work in the Royal Library, Stuttgart. A great feature of the productions of the Hurus press is (to translate the same authority) 'the prodigious number of cuts they contain, not all of artistic merit, but many after originals by the best German masters.' Any one, therefore, who could spare time to examine the rare and somewhat scattered Hurus publications might be in a position to decide the date of certain very late fifteenth-century works, and perhaps discover a cut after some famous lost original. A. V. D. P.

[3] Finished in 1416, and signed and dated by the artist, then *aet.* 26, who died some four years later. Reproduced in 'Rassegna d'Arte,' vi, p. 50, 1906. There is also a good photograph, since its exhibition at Macerata.

THE GREEK STATUE FROM TRENTHAM.[1] As I am at present engaged in the publication of a work of some size on Roman female draped statues, the excellent article on the interesting draped figure from Trentham in the March number of THE BURLINGTON MAGAZINE was specially welcome. A careful study of the available material has, however, convinced me that the conclusions of Mr. Cecil Smith as regards the most essential point cannot possibly hit the mark. I see no convincing reason for separating the statue from the inscription. On the contrary, the character of the style and the somewhat rough execution of the figure seem to me in perfect keeping with the period mentioned in the inscription—namely, the first century B.C. The statue can never be regarded as an original work of the fourth century. The figure belongs to the class of artistic creations of the first century B.C., which do, indeed, already bear Roman inscriptions, but are still purely Grecian in spirit. As the nearest analogy I may mention the honorary statues from Magnesia, which were erected to the female members of the family of Q. Baebius and the Pro-consul L. Valerius Flaccus.[2] These too have Roman inscriptions, and date from the first century B.C. The draped figure from Trentham—like the statues from Magnesia—is no new, original invention; it goes back, rather, to a well-known model of the fourth century,[3] and repeats it in the spirit of the waning Hellenistic feeling for art. The execution of the folds has no longer that easy play, the surface of the robe has no longer that shimmering textural charm, which are found in the plastic creations of the Hellenistic florescence. The command of form, the lively, curious feeling for art, have died out in riotous masses; have aged, become weary. The face, too, of the Trentham statue is but a *banal* well-known ideal type, by no means a new creation of a really independent artist.

The statue comes from a Grecian studio of the first century B.C., and was then used, with an added inscription, to decorate the grave of P. Maxima. Lastly, I may mention—what has escaped Mr. Cecil Smith—that there are two

[1] Translated by L. I. Armstrong.

[2] Cf. Humann, Rothe, Watzinger; 'Magnesia am Mäander.' Pp. 191 ff. A. Hekler: 'Römische weibliche Gewandstatuen,' 'Münchener archeologische Studien,' pp. 123 ff. (in the press.)

[3] The comparison of the statue from Trentham with dated draped figures of the fourth century, B.C. like the *Themis* from Rhammas or the so-called *Artemisia* is most instructive. Cf. Ἐφημ ἀρχ. 1891. Pl. 4; Brunn-Bruckmann: Denkmäler pl. 242.









DRAWINGS BY GERARD DAVID



THE MARRIAGE AT CANA. BY
GERARD DAVID. IN THE LOUVRE

known replicas of the type of the Trentham figure: one in the Hall of Inscriptions in the Uffizi at Florence;[4] the other, with a Roman portrait head, in the Palazzo Lazzeroni in Rome.[5] The motive of the figure has also been employed in the Sarcophagus of the Muses in the Munich Glyptothek.[6]

DR. ANTON HEKLER.

Budapest.

'LANVAL' AT THE PLAYHOUSE

IT is all too seldom that a production on the London stage deserves notice in a magazine devoted to the fine arts, and 'Lanval,' the romantic drama of the Arthurian age performed at two *matinées* last month, must not be allowed to pass unchronicled. The author, 'Mr. T. E. Ellis,' whom the newspapers have revealed to be Lord Howard de Walden, is, if not a practised dramatist, at least an author of an original and fertile imagination, a writer of sound blank verse not without passages of true poetry, and a contriver of interesting and powerful dramatic scenes. We should have liked to see the whole play staged and dressed by Mr. Charles Ricketts, for whose genius in this branch the author's conceptions would have provided a fine field. As it was, only one of the scenes was entrusted to the artist of 'Attila' and 'Don Juan in Hell'; but that was one which demanded treatment beyond the reach of the ordinary designer. Lanval, wandering penniless and homeless from Arthur's court, is wooed in the forest by a maiden from 'the middle world,' and accompanies her to her own domain. This was the region revealed to us by Mr. Ricketts. Save for a shaft of red light cast from the turmoil of the upper world, the only colour was green. Under a sky of infinite depth, where stars twinkled, rose strange green rocks of many sizes, but all approaching in shape to the conical. The middle world is a place of rest and dreams, not of action, and the contrast to the hard and dusty world of men was not only indescribably refreshing but the very gist of the author's meaning. The whole was vague, mysterious, quiet, and empty; the atmosphere was cold and still; the light appeared to be one with the place, and not to fall on it from a point outside; and the scene told its own story and created its own impression before a word had been said. The costumes, too—the floating drapery of the maiden and the exquisite tunic worn by Lanval—were the work of the same artist, and part of his conception. For the rest of the scenes, the producers had done their best with ordinary material, and it must be admitted that in some—the forge, for instance, where the author incidentally betrayed the connoisseur's joy in armour—they had done very fairly well.

H. C.

[4] Amelung: 'Führer,' No. 112, p. 78; Reinach: 'Répertoire de la statuaire' II, 606, 7.

[5] Einzelverkauf, No. 1170; A. Hekler: 'Römische weibliche Gewandstatuen,' p. 198.

[6] Furtwaengler: 'Beschreibung,' No. 326; Baumeister: Denkmäler,' Abb. 1186. Cf. also the motive in terra-cottas: Winter: 'Die antiken Terrakotten,' p. 50, 1, 2, p. 51, 1, etc.

A LOST ALTARPIECE BY THE MAÎTRE DE FLÉMALLE

THE peculiar fascination which seems to attach itself to the Maître de Flémalle is, perhaps, partly due to the fact that there still exists a chance of discovering him in works attributed to other masters. His characteristics, too, are so strongly marked that, if he has once been recognized, there is hardly any room for doubt left. Indeed, since Dr. Bode, some twenty years ago, identified him with the famous Merode triptych at Brussels, which proved so great an attraction at the recent exhibition of the Golden Fleece, various other paintings have, with good reason, been assigned to him.

A fresh glimpse of light has recently been thrown on the master's activity by a dated inscription on a picture by him in the Prado, which was formerly attributed to Jan van Eyck. It represents Henricus Werlis, a well-known master of arts at Cologne, with St. John the Baptist. According to this inscription, the panel in question, which evidently formed the left wing of a triptych (the right wing being the *St. Barbara Reading*, likewise at the Prado), was painted in 1438. Unfortunately, the centre-piece of these side-panels, which were formerly at Aranjuez, has disappeared.

Now, is it not possible that a later copy of this centre-piece has come down to us in an *Annunciation* in the Louvre, which, labelled 'Ecole Flammande,' has hitherto passed unnoticed? It evidently bears the same relation to the wings in the Prado that the Merode altarpiece bears to its wings. The Virgin, holding an open missal in her left hand, is interrupted in her reading by the divine messenger. With her long hair parted over her forehead, and falling in heavy curls over her shoulders, she forcibly recalls the reading Mary of the Merode picture; whilst the angel, with his gorgeous dalmatic and white under-garment sweeping with heavy folds over the patterned floor, seems to be inspired by Roger van der Weyden's *Angel Gabriel* in the Kann collection. As to the interior of the chamber, it bears a close analogy to the oratory of the *St. Barbara Reading*. There is the same window in the background looking out on a landscape; there is a nearly identical mantelpiece with the lustre over the centre and the bottle with its well-drawn shadow on one side of it. The bronze basin and pitcher, too, placed on a gothic cabinet near the window are of a similar cast as the same utensils in the Prado panel.

It is interesting to note the alternate influences of the Van Eycks and of Roger van der Weyden in the Louvre picture; and again the Maître de

Flémalle's own characteristic touches, as, for instance, in the sparkling tints of light on sombre shadows, and in the dexterity with which accessories are handled. Yet with all his adaptability, the later pupil's hand did not attain the same force and vitality, the power of plastic modelling, which we find in the original works of the master. As it is, the merit of this *Annunciation* in the Louvre lies only in the fact that it seems to record a lost original of the Maître de Flémalle.

LOUISE M. RICHTER.

THE EMBLEMS OF THE EVANGELISTS

IT needs some courage nowadays to claim a Western origin for any detail of the received iconography of Christian art. Yet such is the object of the present note; and that, too, for a device so symbolical—and therefore, it might be supposed *prima facie*, so Eastern—as the emblems of the four Evangelists. It has been admitted, however, by that enthusiastic and thoroughgoing Byzantinist, as well as learned archaeologist, Professor Kondakov,[1] that this device is unknown in Byzantine art from the sixth century to the twelfth; and I only wish to go a little further—viz., to suggest that it was invented in the West, and never found its way at all into Byzantine art until the latter period.

Copies of the Greek Gospels, containing full-page miniatures of the Evangelists, form by far the most numerous class of Byzantine illuminated manuscripts. The earliest extant manuscript of this kind is the Codex Rossanensis, of the sixth century, in which one only of the four portraits—that of St. Mark—remains.[2] He sits writing his Gospel at the dictation of a lady, who is generally explained as typifying Divine Wisdom; but there is no trace of the lion with which he is commonly associated. No more of these portrait-miniatures have survived from the early ages of Byzantine illumination; it is not until the beginning of the tenth century that the great series of Greek Gospel-books becomes continuous. During the interval the personification of Divine Wisdom drops out of the picture—discarded, perhaps, as being too directly reminiscent of pagan art; but she is not replaced by the emblems until long after the Crusades had begun to bring Western ideas into the East. In fact, I know of no instance of their appearance before 1326, when they occur in a Gospel-book[3] written by Constantine, priest and notary, in a monastery dedicated to St. Demetrius the Martyr, probably in the neighbourhood of Mount Sinai, where it was procured by Bishop Butler. It is possible, of course, that between the sixth and tenth centuries they had been introduced and afterwards rejected; but most unlikely, seeing how Byzantine painters clung to symbolic imagery, especially to symbols of such unexceptionable origin as the 'four living creatures' of Ezekiel i. 10, the 'four beasts' of Revelation iv. 7.

In Latin patristic literature the interpretation of the Apocalyptic beasts as symbols of the four Evangelists goes back, no doubt, to a very early date; it is set forth in full detail by St. Jerome (d. 420) in his Commentaries on Ezekiel and Matthew.[4] Probably the oldest surviving examples of its use in art are an ivory diptych, now in the Trivulzio collection at Milan,[5] and the mosaics of the Baptistery of S. Giovanni in Fonte at Naples.[6] Both are assigned by the best judges to the end of the fourth century or beginning of the fifth, and though the former has been claimed by some zealous Byzantinists, there are good reasons for regarding it as Roman or, at any rate, Italian work. Illuminated copies of the Latin Gospels from the seventh century onwards practically always include the emblems: they appear, for instance, in the seventh century Gospels at Cambridge;[7] in the Codex Amiatinus at Florence, written in Northumbria about the year 700;[8] and in the Durham Book,[9] written at Lindisfarne about 700. Perhaps the earliest instance, however, of their occurrence in miniature is the Verona Psalter (v-vii century).[10] The Durham Book is known to have been copied—at least so far as the prefatory matter is concerned—from a manuscript emanating from the neighbourhood of Naples; and though the purely decorative ornament in this beautiful and famous book is distinctly Celtic, the full-page miniatures of the Evangelists are of a different character, and their compositions were doubtless inspired by the corresponding paintings in the Neapolitan archetype. There is one very curious feature about these four pages. The figures of the Evangelists are inscribed 'O agios Mattheus,' 'O agios Marcus,' and so on; while the emblems bear the inscriptions 'imago hominis,' 'imago leonis,' etc. The former legends prove incontestably the Greek parentage of the portraits. May we not regard the latter as affording equally good evidence of a Latin origin for the emblems? In short, my suggestion is that the idea of depicting the emblems occurred first to an Italian artist; that he and his earliest imitators used them as symbols or substitutes for the figures of the Evangelists (it is thus that we find them in the Trivulzio diptych and the Naples mosaic); and that their later use as adjuncts or attributes arose

[1] 'Geschichte des byzant. Emails,' 1892, p. 177.
[2] A. Haseloff, 'Codex purpureus Rossanensis,' 1898, pl. 14; A. Muñoz, 'Il Codice purpureo di Rossano,' 1907, pl. 15.
[3] Brit. Mus., Add. 11838.
[4] Migne xxv. 21, xxvi. 19.
[5] Molinier, 'Hist. gén. des Arts,' i, 1895, pl. 6.
[6] Garrucci, 'Storia della Arte cristiana,' iv, 1877, tav. 270; 'L'Arte,' 1898, pp. 325-7; 'Nuovo Bullettino di Archeologia cristiana,' 1900, pp. 99—106.
[7] Corpus 286, see Palaeogr Soc., ser. i, pll. 33, 44.
[8] Garrucci, iii, tav. 141: Pal. Soc., ii, 65.
[9] Brit. Mus., Cotton MS. Nero D iv, fully described by Dr G. F. Warner, 'Illuminated MSS. in the Brit. Mus.,' 1903.
[10] Goldschmidt in 'Repert. f. Kunstw.' xxiii pp. 265 ff.





TWO WINGS OF A TRIPTYCH BY THE MAÎTRE DE FLÉMALLE : HENRICUS WERLIS WITH ST. JOHN THE BAPTIST AND ST. BARBARA READING, IN THE PRADO



THE ANNUNCIATION, POSSIBLY AFTER AN ORIGINAL BY THE MAÎTRE DE FLÉMALLE. IN THE LOUVRE



ST. MARK, FROM THE DURHAM BOOK



PORTRAIT OF A BOY ATTRIBUTED TO VELAZQUEZ
IN THE COLLECTION OF PRINCE DORIA PAMPHILI

from an Italian (perhaps Neapolitan) miniaturist combining the Latin emblem with the Greek portrait on one page, giving to each its own inscription as he found it. There would be nothing improbable in the presence of a Greek Gospel-book at Naples in the fifth, sixth or seventh century, and we know that at least one representation of the emblems was actually there at that time—viz., the mosaic which has survived, though in a mutilated state, to the present day. J. A. HERBERT.

LETTERS TO THE EDITOR

A PORTRAIT ATTRIBUTED TO VELAZQUEZ

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Having seen in No. LV of THE BURLINGTON MAGAZINE a photogravure of *A Little Girl* by Velazquez in the possession of Messrs. Duveen, I enclose a photograph of *A Little Boy*, by the same artist, trusting that it may be of interest to your readers and subscribers. I am sorry that I can give no clue as to whom it represents. I only know that it was in my family collection and is now in my private one. Trusting that it may throw some light on the work of the great Velazquez, I offer it you for publication.

I remain, Sir, Yours very truly,

PRINCE DORIA PAMPHILI.

Palazzo Doria, Rome.

[Owing to the heavy pressure on our space we have been compelled to delay publication of the interesting and attractive portrait to which Prince Doria Pamphili refers. A reproduction will be found on p. 166.—Ed.]

THE IDENTIFICATION OF THE 'FULLER' COAST-SCENE AND SIMILAR WORKS BY TURNER

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—It is now a rare event for a picture by Turner to be offered at auction for the first time, and it was not surprising, therefore, that the characteristic example that was brought before the public at Christie's on April 4th was received with applause; nor that, from a starting bid of 3,000 guineas, it should have reached double that sum before the hammer fell. This work, which was catalogued as *The Beach at Hastings*, was painted by the artist in his full vigour, at the age of thirty-five, being signed in full and dated 1810, and was purchased from him by the patron, Mr. John Fuller, of Rose-Hill Park, for whom he produced so many lovely water-colour views of the Weald of Sussex five or six years later than that date. Those drawings, thirteen in number, were to have been all engraved and published by W. B. Cooke, in either the 'Views in Sussex,' of which only one part was issued in 1819, or the 'Views in Hastings and its Vicinity,' which fell through entirely for lack of subscribers. It is unfortunate that such a fine connected series of local views should now have become dispersed, at the same sale, before being reproduced together by photogravure process for modern publication.

The oil painting is specially worthy of notice as being a favourite subject with Turner, to which he returned repeatedly after his first conception of *The Sun Rising through Vapour* in 1807, the large-scale work (52 × 70) in the National Gallery. When first exhibited at the Academy the artist added to his description of that famous work, *Fishermen Cleaning and Selling Fish*, which he altered to *with Fishermen Landing and Cleaning their Fish* when hung at the British Institution two years later; while he varied the small replica (27 × 40) which he painted for Mr. Fawkes into a *Sunset: Sussex Coast*. It is to be noted that Turner would never repeat himself in his work. For Mr. Gillott he painted three such coast scenes, which were sold at his sale in 1872 for 1,100, 270 and 300 guineas respectively, the first being entitled *Hastings Beach: the Fish Market*. For Mr. Fawkes he also executed a water-colour drawing, which he called *Fish Market, English Coast*, and other similar drawings were once in the possession of Mr. John Farnworth (of Woolton, near Liverpool), and of Mr. Griffiths (of Norwood); while, finally, he painted his largest canvas of the subject (60 × 84) under the title, *Fishing Boats, with Hucksters Bargaining for Fish*, which was in the British Institution exhibition of 1838.

Mr. Fuller's picture, which has just been sold by his descendant, Sir Alexander Acland-Hood, is a 'Kit-cat' (the actual sight measurement is 35 by 47), and when lent to the International Exhibition in 1862 the title was *Hastings sea-coast*; but there are no means whatever by which one can decide as to the locality. It was painted about the same time as *Bligh Sand*, which, although not shown at the Academy until 1815, was included in a catalogue of the works in the artist's gallery which he printed in the year 1809, as 'No. 7. *Fishing upon the Blythe Sand, Tide setting in*'; that canvas is of the same size precisely, but about seventy of his pictures were variations of three feet by four feet. As this picture does not appear in the 1809 catalogue, we may presume that it was not painted before the date it bears, though most probably it did not pass into Mr. Fuller's possession before 1815. It is very doubtful whether the name Hastings should have ever been attached to the work, there being no indication of the 'sea-coast' of that place, nor any resemblance to its 'beach.' The shore here is, in fact, a level sand without any shingle, and it might be either near Bligh-sand or Margate; which recalls the fact that the *Fish-market on the Sands: the Sun rising through Vapour* (34 × 44), exhibited in 1830, and now in the collection of

Mr. Edward Chapman, is said by Mr. C. F. Bell to have been sometimes called *The Shore at Margate.*

Certain it is, however, that Turner gave the name *Fish Market at Hastings* to an important water-colour drawing ($17\frac{1}{2} \times 26\frac{1}{2}$), which he lent to Mr. W. B. Cooke, the engraver and publisher, for his exhibition in 1824, and which he afterwards presented to Sir Anthony Carlisle. That drawing was sold in 1858, and it has been confused in Mr. Bell's list with the oil painting sold in the Gillott sale of 1872, already referred to; while, on the authority of Mr. Finberg, it is stated to be now in the collection of Mr. G. W. Vanderbilt, in New York.

It may, perhaps, be thought unnecessary for so many pictures and drawings to have been thus briefly referred to in this connexion; but there has been so much confusion caused by the frequent variation in titles given at different times to Turner's works in general that it has become extremely difficult to identify them and to trace their pedigree correctly. This difficulty is frequently intensified, instead of cleared, by the descriptions given in what should be reliable catalogues. In illustration of this objection it is surprising to find that in the Christie sale catalogue the spectator's 'right' and 'left' are throughout *reversed*, thus falsifying the compositions of the pictures entirely, and upsetting the identification of the works in question. Another instance of erroneous description may also be appropiately mentioned here. In the sale catalogue of April 30th, 1904, an oil picture on panel (10 × 14) called '*Hastings*,' attributed to Turner, was really a *copy* of the oil painting (11 × 14) of '*Lyme Regis*' which was engraved in the 'Southern Coast' series. It is much to be regretted that more care is not exercised, both in regard to the titles and the descriptions of pictures and drawings; and also in the measurements, which are very frequently given incorrectly, and therefore become misleading as important *data* for precise identification.

I am, Sir, etc.,

WILLIAM WHITE.

ART BOOKS OF THE MONTH

ART HISTORY

MANUEL D'ART MUSULMAN. Two volumes: (1) L'Architecture, par H. Saladin; (2) Les Arts Plastiques et Industriels, par Gaston Migeon. Paris: Picard, 1907. 15 francs each.

THESE volumes, containing together upwards of 1,000 pages, mark a very distinct advance in the study of Muslim art, and that by reason no less of their detail than of their comprehensiveness. For the first time we have a systematic attempt to examine, compare and correlate the geographically far-sundered artistic products of Islam—to trace the history and development of its artistic spirit through all its manifestations. The task is an immense one; and MM. Saladin and Migeon deserve the warmest recognition of the time, labour and skill devoted to this manual, which must take its place at once as a most valuable work of reference for students. This it cannot fail to be, and no criticisms which we may feel compelled to make will seriously qualify this judgment upon the book. With every division of the subject is given a bibliography, which is most useful, though the authorities given are not always the best, and a doubt is suggested whether the authors are acquainted with Arabic, and in M. Saladin's case even with English.

M. Saladin treats in his volume on Architecture of five great schools, which he calls (1) Syro-Egyptian — Syria, Egypt and Arabia; (2) Moorish—Algeria, Morocco, Spain and Sicily; (3) Persian — Persia, Mesopotamia, Armenia, etc.; (4) Ottoman—Asia Minor and Constantinople; and (5) India. Each of these schools is considered in respect of religious, civil and military architecture; and it is little wonder if M. Saladin complains that he had greatly to compress his material; the wonder rather is that he has put together so much in so small a compass. His history is not always good: he relies too much on authors like Le Bon, quoting, for example, his most inaccurate statement that the effect of the first contact of Islam with earlier civilizations was to galvanize their last remains. Nor is M. Saladin very happy in his general theorizing upon the origins of Muslim architecture. He rightly gives Persia, Egypt and Spain as the three poles of Muslim art; but in attributing the strong local colour in each case to the fact that all three countries had strong artistic traditions, which clever workers were ready to revive, he goes too far. In Persia and Egypt the traditions and the practice of the arts were alive and needed no revival, indeed Islam did much to destroy both Graeco-Roman and Pharaonic monuments in Egypt; while in Spain neither any great tradition nor any highly skilled craft existed in the seventh and eighth centuries. So, too, it seems a sort of obsession with M. Saladin to derive nearly all forms of architectural decoration from textiles. He thinks that wall-tiles were suggested by textile hangings, that pillars hung with embroidery inspired the treatment of the small columns in the sebil of Kait Bey in Cairo, and he even traces the richly carved designs on the arcading at S. Sophia to a motive from embroidery or jewellery. This kind of of theory is too fanciful—even fantastic—to be helpful in determining the evolution of Muslim art; and a scientific study of that subject has still to be made. But for such a study the facts

which M. Saladin amasses, both from his own wide travels and researches and from the work of others, are invaluable. The range which he covers is astonishing, and the minuteness of his descriptions, as well as the profusion of his plans and illustrations, gives him a strong claim to the admiration and the gratitude of all workers in the same field.

Even more unqualified praise may be given to M. Migeon's volume on the industrial and plastic arts. As he says, the neglect of Muslim art as a whole is incredible ; and he strongly insists on the need for a Chair of Muslim Art and Archaeology in connexion with one of the existing schools of Oriental Languages. That is an idea which one of our English Universities might well borrow : it is an idea which M. Migeon's work will certainly do much to forward, whether it be first realized in France, Germany, or England. Limits of space forbid any detailed examination of M. Migeon's learned review of Mohammedan miniature painting, sculpture, mosaics, wood-carving, ivories, metal-work, ceramics, glass and crystal. In all these branches of art the author gathers together and illustrates the most important known examples; and the theories he formulates are stated with reserve and caution, as becomes a writer conscious that a vast amount of study is still required before the great problems of his subject can be solved. For example, take the tenth-century Spanish ablution tank, frankly Byzantine in character, yet bearing a Cufic inscription. Was the artist a Christian or a Muslim by race? Is his work Muslim at all ? and, more generally, when in Persia, Egypt, and Spain, did Muslim art cease to learn and to copy ? When did it begin to design and to teach ? No simple or single answer can be given to such questions. On the subject of mosaics the discussion of origins is quite inadequate ; indeed, the whole chapter is too short, and it contains no mention of glass mosaic in Cairo. The attribution of fig. 98 (Minbar at Sidi Okba) to a time long anterior to Egyptian woodwork is very doubtful ; it contains characteristically Egyptian mushrabîah work—probably of thirteenth century—but the author associates it with that absurd legend dating the tiles in the same mosque ninth century—a legend for which M. Saladin is responsible, and which has been completely refuted in this magazine.[1] The same mistake must be pointed out on p. 257, under the head of ceramics. The only other specimen of so-called ninth-century lustre ware given by M. Migeon is the dish on p. 258, but no evidence whatever is furnished for the date. Again, on p. 259 the author's want of acquaintance with Arabic leads him to speak of Yacoub, the geographer, instead of Yakut--a mistake which has slipped even into the catalogue of the Burlington Fine Arts Club Exhibition of 1907. However, the chapter on ceramics on the whole is an admirable piece of work, and the great number of dated specimens it contains give it an exceptional value. Admirable also are the chapters dealing with metalwork and enamelled glass. Indeed, the richness and variety of Muslim art products as disclosed in this volume will be a revelation to most people. One could wish that for so many forms of art M. Migeon was less inclined to rest on the theory of a 'Mesopotamian origin'—thrice blessed as the word Mesopotamia is by most authorities. But that the origins of faience are nearer geographically and more remote historically than has been generally allowed seems no longer doubtful after the extraordinary discoveries at Knossos of glazed and coloured ware, held by Dr. Arthur Evans to date from 2,000 B.C.

But it would be equally unfair and ungracious not to recognize to the fullest the debt which all Oriental scholars owe to the accomplished authors of this book. The debt would be greater if to both volumes were added a fuller and more scientific index.

[1] See under 'Letters to the Editor' in the numbers for September, October and November, 1907, the correspondence between Mr. Van de Put and Dr. A. J. Butler. Vol. xi, pp. 391-2, Vol. xii, pp. 48, 107.

NIEDERLÄNDISCHES KÜNSTLER LEXIKON AUF GRUND ARCHIVALISCHER FORSCHUNGEN BEARBEITET VON DR. A. VON WURZBACH. 2e Band. 5te und 6te Lieferungen. Wien, 1907.

THESE two fascicles bring the notices of artists down to Rembrandt; those of fifteenth century painters are as a rule followed by a long list of paintings attributed to them by one or other critic, many without any documentary evidence (see for example A. van Ouwater, Patenir, Prévost); it is well that these should be recorded, if only as a warning to future writers, but one cannot help thinking how much more useful it would be to examine thoroughly the immense number of documents that have yet to be dealt with, although, as the present writer knows too well, such research does not meet with much encouragement. The bibliographical references are generally fairly complete, but in the case of Adrian van Overbeke, neither H. Keussen, 'Der Meister des Schreins am Hauptaltare in de Pfarrkirche zu Kempen'(Bonn), nor the notice in P. Clemen's 'Kunstdenkmäler des Kreises Kempen' (Düsseldorf, 1891), p. 62-65, is mentioned. Van Overbeke, like several of his contemporaries at Antwerp, did not confine himself to painting pictures, but also undertook the execution of carved and polychromed oak statues and altar reredoses; for one of the latter, which still adorns the high altar of the church at Kempen, he received a commission, 11th August, 1513, from the confraternity of Saint Anne for the sum of three hundred gold florins. The central sculptured portion, polychromed, represents

subjects from the life of Christ; the shutters, painted, scenes from the story of Saint Anne; above the reredos is a polychromed statue of that saint. At the back of the central portion is the *Last Judgment* painted by another hand. Albert Duerer in the diary of his journey to the Netherlands mentions a Master Adrian whose portrait he drew; this may possibly be Van Overbeke[1]. On 5th March, 1521, Van Overbeke was summoned before the magistrates for having been present at a Protestant sermon, and on the 19th he with two other painters and a sculptor were again brought up on a similar charge, when they were admonished and dismissed. On the 26th, Van Overbeke was again in trouble, this time for having publicly read and expounded the Scriptures, and was sentenced to leave the town before sunset and to make a pilgrimage to Wilsenaken, and in default to suffer the loss of his right hand. In 1529 he painted an altar-piece for the chapel of Saint Joseph in the church of Kempen; this was taken away in 1662 to Kaiserwerth.

As to Joachim Patenir, there may possibly be some truth in C. van Mander's statement that he was in the habit of signing his paintings with a little figure of a man, apparently a play on his name. In the print-room of the British Museum there is a drawing by John De Beer of Antwerp, 1504-1536—probably the painter of the altar-piece at Lierre and of the Richmond *Saint Katherine and the philosophers*—on the back of which are Patenir's name (signature ?) and the little man. I have discovered him in two paintings in the Prado Gallery: *The Holy Family resting on the way to Egypt* and *The Elysian fields and Tartarus*; and he may possibly be found in others, but like the owl in paintings by Bles, he is generally difficult to find. The sheet of paper with the figures of Saint Christopher given to Patenir by Duerer is now in the possession of M. Henry Duval of Liège. The Bruges goldsmith, John Peutin or Puetin—not Pentin, one of Laborde's many misreadings—made the enamelled collars given to the first twenty-five members of the Order of the Golden Fleece.[2]

Peter, son of John Pourbus or Poerbus (pounce-box) of Gouda, was born c. 1512; it is not known where he served his apprenticeship. He came to Bruges about 1538 and probably worked under Lancelot Blondeel whose daughter Anne he married in 1544. He was admitted as free-master into the gild of Saint Luke, August 26, 1543; was a member of its council for the first time, not in 1552 but in 1550, and held the office of dean in 1569-70 and 1580-82. He may have travelled in Italy, and probably did, but if so, it must have been prior to his settling in Bruges. He was a very gifted and many sided man; as a cartographer he has seldom been surpassed; his portraits are remarkably fine; his religious compositions generally show Italian influence, but he was a great admirer of his Netherlandish predecessors, especially of Memlinc, David and Isenbrant, for some of whose works he painted shutters not unworthy of them. Of his allegorical compositions there is a remarkable example in the Wallace collection, formerly in that of William II., king of Holland. John Prévost, the painter of the *Last Judgment* in the Bruges museum, was not a Fleming, but a native of Mons in Hainault, and in all the earlier documents his name is thus written; it would therefore be well to keep to that form. The Walloon painters, Campin, Daret, De la Pasture, Marmion, Gossart, Prévost, Patenir and Bles, had a considerable influence on the development of the Netherlandish school, and the attempt to hide this by always employing the Flemish equivalents of their names is quite as indefensible as the late M. Bouchot's mania of claiming the Flemish artists as belonging to the French school.

The Bruges *Last Judgment* of 1525 is the only painting proved to be by Prévost, but many others not only of contemporary and later masters, but also of much earlier date, have been attributed to him. Some critics now claim to be able to show what the author of a dated work painted in after years and even to trace his manner back to his early efforts. When fresh documents happen to be discovered these speculative guesses almost always turn out to be wrong.

W. H. J. W.

A HISTORY OF ART. By Dr. G. Carotti. Vol. I: Ancient Art. Revised by Mrs. Arthur Strong, Litt.D. London: Duckworth, 5s. net.

A SHORT time ago we had occasion to praise this volume of the 'Manuali Hoepli': we now welcome it in English. Miss Todd, the translator, it is true, has kept so closely to her original that her style retains something (occasionally not a little) of the rather ponderous complexity of Dr. Carotti's Italian, but the book on the whole has become infinitely more accessible for English readers. It has gained, too, by Mrs. Strong's supervision, though she has left Dr. Carotti's text almost untouched. We note here and there additions or corrections on minor points (*e.g.*, the note on the Knossos excavations) which are of distinct value, and the defects of the book are few in comparison with its merits. The art of pre- and proto-dynastic Egypt is incompletely summarized; in the case of Minoan art, a brief outline of the three chief periods and a reference to the unique collections in the Ashmolean

[1] 'Item hab meister Adrian mit den koh'n conterfet.' 'Tagebuch ed. Leitschuh' p. 63. In another entry (p. 76) he mentions Sir Adrian, 'herr Adrian,' certainly the secretary of the municipality, but as in another (p. 77) he calls the latter 'maister Adrian, der von Antorff secretary,' it may probably be he whose portrait he drew.

[2] 'Compte de la Récette Générale de Flandre,' 1432, fol. ccxiv. Archives of the Department of the North, Lille.

Museum might have been added; and the section on India is too slight. But the little book as a whole is an admirable compilation. Its systematic plan makes it easy of reference; its five hundred and forty illustrations are excellently chosen; it is furnished with a good bibliography and an index; while its handy form and modest price make it the most generally useful introduction to ancient art that has hitherto appeared in English.

MISCELLANEOUS

PORTRAITS IN SUFFOLK HOUSES (WEST). By Rev. Edmund Farrer, F.S.A., Hinderclay Rectory, Suffolk. London: B. Quaritch. 1908. L.p., £2 10s.; s.p., 25s.

DR. JOHNSON, who is seldom reckoned as an art critic, speaking of his friend, Sir Joshua Reynolds, said, 'I should grieve to see Reynolds transfer to heroes and to goddesses, to empty splendour and to airy fiction, that art which is now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the presence of the dead.' On another occasion the same great-hearted sage said of portraits that 'Every man is always present to himself, and has, therefore, little need of his own resemblance; nor can desire it but for the sake of those whom he loves, and by whom he hopes to be remembered. This use of the art is a natural and reasonable consequence of affection, and though, like other human actions, it is often complicated with pride, yet even such pride is more laudable than that by which palaces are covered with pictures, that, however excellent, neither imply the owner's virtue nor excite it.' In these words Dr. Johnson strikes a special note in the history of the British race, that justifiable pride in one's own self which is derived from the example of our forefathers and is intended to benefit posterity, and which takes its concrete form in family portraits.

Family portraits are a characteristic part of family life in this country, and serve to accentuate the value of home and family with their inherent liabilities, as opposed to the mere individualism of the moment. The idea involved in membership of a family is one which prevails strongly throughout England even in these days, when the lines of demarcation between the landed gentry and the people become day by day less strongly marked. Many houses to this day preserve within their walls portraits of their former owners, their wives and children, and others whose lives were bound up with the old place, or with the history of the country or locality, and in the company of which each successive owner hopes to be remembered by his own posterity. It is true that few branches of the painter's art have been so much neglected by art critics and art historians as family portraits, the reason being that, as a sense of duty rather than mere personal vanity has often been the prevailing cause, the portraits in themselves do not in the majority of cases attain to any high position of artistic merit.

Such portraits are however a study in themselves, and any student, who cares to detach himself from the contemplation or dissection of masterpieces will find in family portraits a fruitful field of research. He can learn from these portraits the rise of a particular family, and the distinction conferred upon it by the success of any particular member of the family. He will be able to trace the existence of local schools of artists, swayed as to fashion by the leading artists of the great world in London, and painting in the manner of Lely, Kneller or Lawrence, as the caprices of society might from time to time dictate. He can study the vagaries of costume, and the prevalence of convention, such as the 'fancy dress which was frequently painted on the canvas before the arrival of the sitter.' In all such studies he will find an intelligent and useful guide in the Rev. Edmund Farrer, whose book on Suffolk portraits is before us now.

It is only a few years since at the Congress of Archaeological Societies in London a scheme was mooted, carried and put into execution for obtaining some kind of record of the innumerable portraits existing in country houses, colleges, public institutions and elsewhere in this country. In far too many cases the care of these portraits has been sadly neglected, and, although there are many houses where the family portraits have been duly cared for and the names preserved, there are too many in which such portraits have been treated as mere worthless or just tolerable furniture, the names in most cases lost, and the pictures themselves allowed to go to decay. The scheme, however, was fruitful of but scanty result.

Mr. Farrer's book is evidence in itself of the expenditure of time and trouble, to say nothing of more material expenses, which must be incurred in any exhaustive and scientific attempt to enumerate the portraits in any given part of the country. Mr. Farrer's industry has been phenomenal. In house after house he has not only noted the portraits in the drawing-room, but has descended into the parlour, as Horace Walpole describes, to find my father's and mother's pictures, and then climbed upstairs to search after my grandfather and grandmother, and as many generations back as the staircases and passages may reveal. The result is a book of peculiar interest for historical, local and artistic purposes. In view of the difficulty attending such researches it would be ungracious to criticize the form or language, to seek for inaccuracies or omissions. The mere fact that this one portion of Suffolk should include the portraits in such important houses as Barton Hall, Culford Hall, Euston Hall, Hengrave Hall

and Ickworth is sufficient to denote the value of the book as a work of reference.

Mr. Farrer may be congratulated on completing this portion of the catalogue of the Suffolk portraits. The illustrations in themselves add value to the book, and are no inconsiderable addition to the art history of the nation. It is to be hoped that he will see his way to complete the work by cataloguing the remaining portraits in East Suffolk. L. C.

HERALDRY AS ART. An account of its development and practice, chiefly in England. By G. W. Eve. Batsford. 12s. 6d. net.

THERE are already so many little heraldry books that a newcomer needs more excuse than we can find for this one of Mr. Eve's. As a popular engraver and designer of book-plates and the like Mr. Eve has some tricks of craft which his fellows may study to their advantage. But through the most part of a book written with a somewhat heavy pen we must read again the familiar compilation from well-known works—a compilation unenlightened by original study, and with a liberal share of its forerunners' mistakes.

No antiquary, and having, therefore, to take his archaeology at second-hand, Mr. Eve falls under the curse which the learned Woodward, in putting forward his 'Heraldry, British and Foreign,' pronounced upon all the host of the 'freebooting compilers' who borrow without acknowledgment. The curse fulfils itself, for the borrower borrows without judgment, and the lack of original study is soon betrayed. In his first pages Mr. Eve warns the antiquary that he need adventure no further. 'In Europe,' writes Mr. Eve, 'heraldry began to be systematized (as we know it) somewhere about the eleventh century.' Seeing that archaeologists have as yet found in the eleventh century no trace of any use of heraldic forms, Mr. Eve's opinion on their systematization seems of little value. Let us finish his sentence: '. . . it flourished exceedingly until about the middle of the sixteenth century, the period thus indicated being that of its greatest strength and beauty.' Here the student of decorative art may slap the book cover and follow the antiquary. These things are but matters of taste, but we have here an authority that would lump the commonplace devices of the mid-fifteen-hundreds, when heraldry was dead as stockfish, with all the live and brave fancies of the middle ages.

Not a Jack o' lantern flits but Mr. Eve follows it. The curious belief that heraldic charges began in some fashion as symbols of virtues or qualities has seized him. 'Not heraldry alone, but every part of a knight's armour has a mystic meaning, the knowledge of which was an important part of a knight's education.' In support of this fantasy we are referred to passages in the 'Order of Chivalry.' Long before Caxton's day, a Roman citizen explained the symbolism of the breastplate of righteousness and the helmet of salvation, but a knowledge of his explanation was not, we take it, an essential part of the education of a Roman centurion. When we have said that heraldry begins as a system of arbitrarily chosen devices to be worn on coat and shield we have said all that we know. Putting aside charges that pun upon the bearer's name, the most are barren of signification. Red chevrons on an earl of Gloucester's shield and the red triangle on a bottle of pale ale have the same idea behind them; they are there that you should know the great chief of Clare in the press of knights and Bass amongst strange beers. Yet another and a persistent legend is handed on by Mr. Eve from his masters, the belief that 'many mediaeval bearings' commemorate some deed of renown. So rare are such cases that Mr. Eve cannot cite a mediaeval example, although he tells us of 'the belts and buckles of Pelham, which commemorate the capture of the French king at Poitiers.' But although a buckle is an old Pelham badge of unknown origin, the shield or quartering with 'the belts and buckles' is a herald's invention several hundred years later than the fight at Poitiers. Beside this legend we may place Mr. Eve's opinion that 'chiefs, like cantons, were at first honorific additions to pre-existing arms.' It would be difficult to wrap up more misapprehension of early heraldry in so short a sentence. Shields having a chief without other charge are found in the earliest arms; 'cantons,' as distinguished by Mr. Eve from quarters, belong to post-mediaeval armory; and 'honorific additions' are far from a primitive development.

It does not profit us to follow Mr. Eve's speculations further. A glance at his 'heraldic rules' shows the mis-named charges in the broken English and crazy French beloved of the antiquarian vulgar, the 'crosses patonee' and the "crosses furchée,' the 'bordures counter-compony,' the furs of 'counter-vair and counter potent,' the 'unicorns crined' and the 'lions salient.' 'When the hind legs are placed together the position is called salient,' says Mr. Eve. Had he seen a mediaeval representation of the shield of any one of the two or three houses which bore leaping lions he could alter the sentence. Since we are among his lions, let us remark that a beast drawn from the well-known Percy seal, in use during the early fourteenth century, can hardly be a useful example of heraldic art at the 'end of the twelfth century.' And before leaving the quaint French, scattered so freely through the book, we may suggest that, before sending out a second edition of what will probably remain as a standard popular manual, Mr. Eve would do well to persuade some one familiar with that language to correct for him such names as 'Violet-le-duc,'

'J. R. Planche,' 'Grielly,' 'Amadee,' and 'Chambery,' and such words as 'gouttés,' 'cabuchon' and 'plique-a-jour.'

Of the three hundred illustrations too few deal with the fine armory of the gothic period, but of these there are enough to save any reader from naming the sixteenth century as an age of strength and beauty, and beside them Mr. Eve's own neat designs of armorial ornament in copperplate or gesso have a Bond Street air. Pugin and Powell's cartoons for Westminster Palace windows are curious and most interesting examples by men whose work was in advance of the taste of their time, a Hanover white horse by John Powell being a little wonder of vigorous expression simply achieved. The illustrations from needlework are, as a rule, interesting rather as decoration of textiles than as examples of heraldry, and Mr. Eve is mistaken in believing that the roses, pomegranates and fleurs-de-lys covering an embroidered cap in the South Kensington Museum have any armorial character. O. B.

DAS ABENDMAHL DES LEONARDO DA VINCI. Ein Beitrag zur Frage seiner künstlerischen Rekonstruktion. By Otto Hoerth. Leipzig: Hiersemann. 1907. M. 20.

UPWARDS of a century ago Carlo Amoretti laid the foundations of the exact study of Leonardo, and his example was soon followed. The painter Guiseppe Bossi in 'Del Cenacolo,' published in 1810, collected the records of his greatest creation, and added a detailed description of the painting and an account of the various copies. Bossi's work served as the occasion for Goethe's treatise, which is the most noteworthy interpretation of the artist's thought, and the two have been the starting points for subsequent criticism. Researches among contemporary documents have failed to yield any additional facts of importance. The *raison d'être* of future work is that it concern itself with the mental history, with the conception and progress of the idea.

This is the scope of the first half of Herr Hoerth's compendious work. He has used the artistic material available more thoroughly than any preceding writer, and the result is to enhance our knowledge of the original. Whatever view may be held as to some of his conclusions, there can be no difference of opinion as to the zeal and scholarly conscientiousness which characterize his work.

The comparison of preparatory drawings renders it possible to trace the gradual growth of the conception in Leonardo's mind. That it originated during his first period of residence in Florence is shown by a drawing in the Louvre of the figure of Christ pointing to the dish, on the same sheet as various studies for the *Adoration*. This sketch and the two studies at Windsor and Venice, in each of which the hands of both Christ and Judas are stretched out towards the dish, show that Leonardo's first conception was of the moment immediately following the words of Christ, 'He that dippeth with Me in the dish.' In the painting Judas is no longer isolated as in the earlier representations of the subject. What then is the moment of action? Goethe, following Fra Luca Pacioli, who was Leonardo's companion when he left Milan for Venice in 1499, places it immediately after the earlier speech of Christ, 'One of you shall betray Me.'

Professor Josef Strzygowski, in the 'Goethe-Jahrbuch' (Bd. 17, 1896), put forward the theory that the moment represented is the same as in the Windsor and Venice sketches, but there is a greater weight of evidence in support of Goethe's interpretation. It rests on the statement of a personal friend of the artist who was closely associated with him soon after the date of the painting. It finds the fullest support from the painting itself. The disciples are not represented as spectators. They are all concerned in the action. The speech of Christ affects them personally, and the attitude of some of them is one of emphatic asseveration. The attention of none is directed to Judas. The identity of the betrayer has not been revealed. His left hand is not advancing towards the dish as the later theory presupposes; and the attitude of Christ is inconsistent with the supposition of the right hand being in movement.

The figure which Professor Strzygowski relies on as affording primary support to his theory, that sitting immediately to the right of Christ and starting back with hands thrown out in horror, does not seem inconsistent with either interpretation. There is a preliminary study for this figure at Windsor, the red chalk drawing of a head which is sometimes believed to be for a combatant in the Anghiari picture but which a comparison with the original shows to be a study for this disciple.

The purpose of Herr Hoerth's book is to interpret and to reconstruct—the latter term being applied to conjectures founded upon the evidence afforded by copies and studies of parts of the original. Here criticism must concern itself primarily with the nature of the material, and must decide whether it illustrates the progress of the artist's conception or is the work of later hands which may yet throw light on the former condition of the original. The materials for judgment are too intangible for unity of opinion.

The history of the cartoons of separate figures at Strassburg and Weimar is admirably told, but zeal outruns discretion in the estimate of the former. To regard any of the heads at Strassburg as the work of Leonardo, if the claim be not substantiated, causes their contribution to an exacter

knowledge of the original to seem less valuable. These drawings do not seem to possess the quality of original work. They lack altogether the fire, the nervous energy, the free, supple touch, which characterize undoubted original studies such as the *Philip* and the *Judas* at Windsor. The comparative smoothness of execution suggests the work of a copyist, and the recurrence of such subsidiary details as the folds of the garments precisely as in the painting points to a later date of execution. It is improbable that such details would have been settled before Leonardo was at work upon the painting itself. The significance of the latter fact was shown by Herr Dehio in the Prussian Jahrbuch (Bd. 17, 1896). He believes that the drawings were made by some immediate follower of Leonardo in preparation for a copy, and are probably the earliest reproductions which exist. As their author, Herr Dehio suggests, tentatively the name of Boltraffio, and the conjecture seems a reasonable one. (There is a general similarity of treatment in two portrait studies in the Ambrosiana formerly ascribed to Leonardo, but now believed to be by Boltraffio.)

The authorship of the Weimar cartoons is a matter of greater uncertainty. That they are copies of those at Strassburg, and not derived directly from the original painting, is shown indubitably by the comparison of *pentimenti* made by Herr Dehio and Herr Hoerth. Their date is of small importance, but the suggestion of Herr Dehio that they were made at the beginning of last century when the Strassburg cartoons were in England is somewhat fantastic. They seem earlier in date and Italian in character and technique.

Herr Hoerth's book is a compendium of facts, and as such it must be of service to all future students of Leonardo's work. It is somewhat lacking in arrangement, and some parts of it, particularly the detailed examination of the attitudes of the figures in criticism of Professor Strzygowski's theory, show an excess of thoroughness which verges on redundancy.

The charts showing the results of a comparison of details in the various copies are important as helping to decide questions of colour and design ; but the most spirited of these copies, that by Cesare Magno in S. Maria delle Grazie and that at Ponte Capriasca, fall short of the original, even in its present condition, in depth and profundity, and this is a bar to attempts at reconstruction from such material.

Two mistakes in the book may be noticed. Leonardo's drawing of hands, mentioned on p. 180 as in the Uffizi, is in the Windsor library, and the sheet of studies for the *Adoration*, said to be (p. 95) in the possession of Mr. John Malcolm, has been for a long time in the British Museum.

E. McC.

DECORATIVE HERALDRY. By G. W. Eve. London : Bell. 6s. net.

MR. EVE'S well illustrated book evidently fills a popular need, for it has reached its second edition —a success which must in no small measure be attributed to the author's skill and taste as a heraldic draughtsman. Indeed, the artistic side of the subject is so pleasantly handled that we question whether it was wise in a popular book to attempt any explanation of the technicalities of the science Such questions, in practice, have (or ought) to be determined by expert heralds. The business of the artist is only to make expert decisions beautiful; to attempt anything more is to court danger, if not disaster.

THE GREATER ABBEYS OF ENGLAND. By the Rt. Rev. Abbot Gasquet. Illustrations in Colour after Warwick Goble. Chatto and Windus. 20s. net.

THOSE who were present on the first day of a certain pageant last year will remember a curious incident. The promoters of the pageant (the object of which was to celebrate the departed glories of a famous convent) engaged a "special preacher," who horrified some and amused many by devoting his sermon to the vices and idleness of the monastic houses. The publishers of this volume have been too wise to commit a similar mistake. For the textual description of the greater abbeys of England they have gone to the author who, of all others in England, is most widely known for his knowledge and love of these ancient fabrics and his sympathetic understanding of the work that was done there. At the same time, Abbot Gasquet's work in the present instance is not controversial in tone. He tells the stories of these abbeys, of course, from the point of view for which he has won such wide acceptance ; but he tells them in a spirit calculated to arouse the general reader's appreciation of his subject, not to fan flames of disagreement. His chapters are at once learned and humanly interesting. Mr. Warwick Goble, the illustrator of the volume, lacks much of the knowledge and security shown by his collaborator. That he has suffered to some extent from his colour-printer the exhibition of the original drawings now on view in Brook Street will serve to show ; but he alone is responsible for certain faults in architectural drawing. The view of Torre Abbey (of which, by the way, he has chosen a strangely uninteresting portion,where several better subjects were open to him) is a striking instance of this weakness. Unequal artist as he is, there are, however, some extremely charming plates in the volume, particularly those of the Abbot's Bridge at Bury St. Edmunds, and the views of Netley and Tintern, and Rievaulx in the early morning. He gives with much beauty the colour of old stone.

PRINTS

We have received from Messrs. Chatto and Windus the latest instalment of their now famous series of 'Medici' prints—a reproduction in colours of *The Virgin adoring the Infant Saviour* by Filippino Lippi in the Uffizi. In point of artistic effect the coloured reproduction is in no way inferior to the previous 'Medici' publications, and the details in certain of the more delicate passages, such as the Virgin's head and the translucent veil thrown over her hair, could hardly be better. The tone of the print at first sight looks slightly heavy by contrast with the broad white mount, but the moment the reproduction is given its proper setting in a frame this heaviness vanishes and the print exhibits the warm and tender luminosity of the original. The standard of these prints has been so uniformly high that we shall look forward with the greatest possible interest to the appearance of Botticelli's *Birth of Venus*, Titian's *Madonna of the Cherries* and the famous picture of Giorgione at Vienna commonly known as the *Three Wise Men*, which, it appears, are now in preparation.

From the same publishers we have received the third portfolio of their series of colour reproductions of the early painters of the Netherlands, containing facsimiles of several most interesting pictures, among them the *Madonna and Child* attributed to Hubert Van Eyck in the Berlin Museum, which is perhaps as severe a test of any reproductive process as could well be imagined. The details, the surface and the *craquelure* are rendered with wonderful fidelity. The same high praise must be accorded to the other four plates in the number, special mention being made of the extraordinary picture by Pieter Brueghel the Elder in the Vienna Gallery. That the humorous grandeur of this little masterpiece should be caught and preserved is perhaps not wonderful, since its treatment is bold and massive as well as minute; but the reproduction goes much farther, the actual texture, substance and quality of the pigment being so deceptively imitated that it is impossible, except by touching the surface of the reproduction, to realize that the pitting and corrugation of the original surface have not been rendered by actual relief. Nor does the illusion vanish under a strong magnifying glass; in fact, no process of facsimile reproduction can possibly go further.

The second part of the similar publication dealing with the great Italian masters also contains several reproductions of very high interest. The minute accuracy of the colour process employed is well illustrated by the *Portrait of a Young Man*, by Antonello da Messina in the Berlin Museum, while a broader style of Venetian workmanship is illustrated in the reproduction of the *Portrait of a Canon* by Catena at Vienna; the delicate quality of the faded pink silk hood being beyond all praise. The charming panel in the Berlin Museum by Filippo Lippi, *Scene from the Childhood of a Saint*, is also excellent, though, while the details of colour and treatment are perfectly retained, there seems just the slightest possible loss of freshness in the general effect. The *Allegory of Music* by Filippino and the small *Portrait of Ranuccio Farnese* by Francesco Rossi de' Salviati in the same collection are not quite so good, possibly because they were taken from less felicitous originals.

CATALOGUES

Of the catalogues that have reached us the most important are the two illustrated ones received from Messrs. Frederick Müller and Co. of Amsterdam. The first deals with the Boreel collection of porcelain and furniture, to be sold on 16th and 17th June. Though the collection includes good pieces of Delft and oriental ware, the examples of the Dresden factory are its chief feature, and the admirable illustrations enable an excellent idea to be formed of their importance. The same remark applies to the catalogue of drawings by old masters from various collections which Messrs. Müller will sell on 15th-18th June. As the collection includes examples attributed to Dürer, Schaüfelein, Lucas van Leyden and other rare masters of Germany and the Netherlands, in addition to several specimens of Rembrandt, it is worthy of close attention. The illustrated bulletins of the New York and Boston Museums are, as usual, interesting, the *Portrait of a Man* by the elder Cranach acquired by the former institution being specially noteworthy. Mr. Ludwig Rosenthal of Munich has issued two new catalogues—the one dealing with manuscripts, the other with almanacks and calendars.

RECENT ART PUBLICATIONS *

ART HISTORY

Gusman (P.). L'art décoratif de Rome, de la fin de la république au IVe siècle. (15×11) Paris (Eggimann). Pt. I. 20 phototypes, sculpture and architectural details.

Della Seta (A.). Le genesi dello scorcio nell' arte greca. (12×9) Rome (Tipogr. della R. Accademia dei Lincei). Illustrated.

Kraus (F. X.). Geschichte der Christlichen Kunst. Vol. II) pt. II, second half. Italienische Renaissance. (11×8, Freiburg im Breisgau (Herder), 19 m. Concludes the work· Illustrated.

Justi (C.). Miscellanen aus drei Jahrhunderten spanischen Kunstlebens. I Band. (11×8) Berlin (Grote), 10 m. Illustrated.

* Sizes (height × width) in inches.

Recent Art Publications

TOPOGRAPHICAL ANTIQUITIES

MUSIL (A.). Arabia Petraea: I, Moab; II, Edom. (10×7) Vienna (Hölder), 45 m. 3 vols. Illustrations, plans, etc.

DUBOIS (C.). Pouzzoles antique: histoire et topographie. (9×6) Paris (Fontemoing). 450 pp. Text illus. and map.

ERRERA (C.). L'Ossola. (11×7) Bergamo (Istituto d'Arti grafiche), l. 3.50. 151 illustrations.

BRUCHET (M.). Le château de Ripaille. (11×8) Paris (Delagrave), 60 fr. 15 plates.

FOSSA (F. de). Le château historique de Vincennes. Vol. I. (11×9) Paris (Daragon), 25s. Illustrated.

BESANT (Sir W.). Early London: Prehistoric, Roman, Saxon and Norman. (12×9) London (Black), 30s.

RENWICK (R.). Glasgow memorials. (9×7) Glasgow (Maclehose), 21s. 100 illustrations.

BIOGRAPHICAL WORKS AND MONOGRAPHS

SIEVERS (J.). Pieter Aertsen. (10×7) Leipzig (Hiersemann), 18 m. 32 phototypes.

FORATTI (A.). Giovanni Bonconsigli, pittore vicentino. (9×6) Padua, Verona (Drucker). 48 pp.

CONTARINI (E.). Nascimbene Beltrani, pittore bagnacavallese del quattrocento. (10×6) Faenza (Tipogr. sociale). 16 pp.

KRISTELLER (P.). Giulio Campagnola. Kupferstiche und Zeichnungen. (15×11) Berlin (Cassirer, for the 'Graphische Gesellschaft'). 27 plates.

GLASER (C.). Hans Holbein der Aeltere. (11×8) Leipzig (Hiersemann), 20 m. Phototypes.

MICHELET (V. E.). Maufra, peintre et graveur. (11×8) Paris (Floury). 6 etchings and process illus.

GILBEY (Sir W.) and CUMING (E. D.). George Morland, his life and works. (9×6) London (Black), 20s. 50 coloured plates.

BERNARDINI (G.). Sebastiano del Piombo. (11×7) Bergamo (Istituto ital. d'Arti grafiche), l. 15. Illustrated.

OSBORN (M.). Joshua Reynolds. (10×7) Leipzig (Velhagen & Klasing), 4 m. 115 illustrations.

FLETCHER (B.). Richard Wilson, R.A. (7×5) London (W. Scott Publishing Co.), New York (Scribner), 3s. 6d. net. 21 plates.

ARCHITECTURE

HOGARTH (D. G.). British Museum excavations at Ephesus. The archaic Artemisia. (12×9) London (British Museum), 50s. With atlas of plates (22×15).

ZANCA (A.). La cattedrale di Palermo, rilievi e restauri. (28×24) Bergamo (Istituto d'Arte grafiche), Pts. 1–3 (phototype plates), each 6 l.

AVENA (A.). Il restauro dell' arco d'Alfonso d'Aragona in Napoli. (13×9) Rome (Danesi), 20 l. 138 illustrations.

HAUPT (A.). Palast-Architektur von Ober-Italien und Toscana vom xiii bis xviii Jahrhundert: Verona, Vicenza, Mantua, Padua, Udine. Pt. I. (21×14) Berlin (Wasmuth), m. 28. To be completed in 5 parts, each containing 20 plates.

WATSON (W. C.). Portuguese Architecture. (11×7) London (Constable), 25s. net. 101 process illustrations.

FEILCHENFELD (F. W.). Die Meisterwerke der Baukunst in Portugal. (17×12) Vienna, Leipzig (Stern), 25 m. 30 phototypes.

SCHULZ (F. T.). Die Rundkapelle zu Altenfurt bei Nürnberg. Ein Bauwerk des xii Jahrhunderts. (10×7) Strasburg (Heitz), 5 m. 8 plates.

GARNER (T.) and STRATTON (A.). The domestic architecture of England during the Tudor period. Pt. I. (20×15) London (Batsford), 42s. Plates.

KLOEPPEL (—). Friedericianisches Barock: fürstliche, kirchliche und bürgerliche Baukunst vom Ende des xvii bis zum Ausgang des xviii Jahrhunderts. (14×10) Berlin (Weise), 30 m. 80 phototypes.

Extérieurs et intérieurs du XVIIIe siècle. Architecture et décoration des édifices les plus remarquables de l'époque Louis XVI à Bordeaux. (18×13) Paris (Schmid), 50 fr. 44 phototypes.

GALLÉE (J. H.). Das niederländische Bauernhaus und seine Bewohner. Pts. 1 and 2. (20×14) Utrecht (Oosthoek), subscription price 50 m.; after publication 60 m. In 4 pts. 70 plates, with text.

BUMPUS (T. F.). London Churches, ancient and modern. 2 vols. (8×5) London (Laurie). Illustrated.

HUTTON (Rev. A. W.). A short history and description of Bow Church, Cheapside. (10×7) London (Stock), 1s. net.

PAINTING

MALAGUZZI VALERI (Count F.). Catalogo della R. Pinacoteca di Brera. (7×5) Bergamo (Istituto d'Arti grafiche), l. 5. 46 plates.

LEMBERGER (E.). Beiträge zur Geschichte der Miniaturmalerei. Ein Handbuch für Sammler, etc. (7×4) Berlin (Bernstein), 20 m. A dictionary of miniaturists: 2,500 names, with introduction and an essay on forgeries.

National Gallery of British Art, Victoria and Albert Museum. Part II. Catalogue of water-colour paintings by British artists and foreigners working in Great Britain. London (Weyman), 9d.; in cloth covers, 1s. 6d.

MARTIN (H.). Le Térence des ducs. (15×11) Paris (Plon-Nourrit), 120 fr. 37 photogravure plates.

DRAWINGS

Il libro di Jacopo Bellini. Con prefazione di Corrado Ricci. I. Disegni conservati al Museo del Louvre. Florence (Alinari), 130 l. facsimile of original leather binding; 100 l. cloth. The illustrations include 94 collotype plates.

Les dessins de D. Francisco de Goya y Lucientes au Musée du Prado à Madrid. Préface et texte explicatif de P. d'Achiardi. (15×11) Rome (Anderson), 30 fr. Livraison I. (Les Caprices). 44 phototype plates.

ENGRAVING

LEIDINGER (G.). Vierzig Metallschnitte des xv Jahrhunderts aus Münchener Privatbesitz. (10×6) Strasburg (Heitz), 8 m. 20 plates.

SINGER (H. W.). Die Kleinmeister. (10×7) Leipzig (Knackfuss), 3 m. 114 illustrations.

HYMANS (H.). Catalogue des Estampes d'Ornement faisant partie des collections de la Bibliothèque royale de Belgique. (10×7) Brussels (Lamertin). 8 plates.

CERAMICS AND GLASS

Burlington Fine Arts Club. Exhibition of faience of Persia and the Nearer East. Illustrated catalogue. (16×12) London (privately printed). 26 plates, some in colour.

QUEIROZ (J.). Ceramica Portugueza. (13×9) Lisbon (Typographia do Annuario Commercial), 45 fr. Copiously illustrated, facsimiles of marks, etc.

DOENGES (W.). Meissner Porzellan, seine Geschichte und Kunstlerische Entwicklung. (9×6) Berlin (Marquardt), 12 m. Plates, some chromo.

SHERRILL (C. H.). Stained glass tours in France. (8×5) London, New York (Lane), 6s. net. Illustrated.

OIDTMANN (H.). Die Glasmalerei im alten Frankenlande. (9×6) Leipzig (Duncker), 6 m.

PLATE

EVANS (Rev. J. T.). The church plate of Carmarthenshire, with chantry certificates, extracts from returns of church goods, and addenda and corrigenda to 'The Church Plate of Pembrokeshire.' (10×7) East Acton (H. Gray), 21s. 14 plates.

JONES (E. A.). The old church plate of the Isle of Man. (10×7) London (Bemrose), 10s. 6d. net.

FORRER (R.). Zinn-Cimelien der Sammlung Hofrat Kahlbau. (13×9) Strasburg (privately printed). 20 phototypes.

TEXTILES AND LACE

La collection Kelekian. Etoffes et tapis d'Orient et de Venise. Notice de J. Guiffrey. Cent planches reproduisant les pièces les plus remarquable de cette collection. (16×12) Paris (Lévy), 200 fr. Phototypes and process reproductions in colour.

MARQUET DE VASSELOT (J. J.). Catalogue raisonné de la collection Martin Le Roy, IV: Tapisseries et broderie. (16×12) Paris (privately printed). 17 photogravures.

ASTIER (Col. d'). La Belle Tapisserye du Roy (1532–1797) et les tentures de Scipion l'Africain. (11×9) Paris (Champion), 30 fr. 37 phototypes.

RICCI (E.). Antiche trine italiane: trine ad ago. 2 vols. (14×11) Bergamo (Istituto d'Arti grafiche), 73s. 6d. Copiously illustrated.

Collection J. G. Camerino, Paris. Les Points de Venise. (22×15) Paris (Lib. des Arts décoratifs), 65 fr. 40 phototypes.

ART IN FRANCE

THE SALONS

THE Salon of the Société Nationale des Beaux-Arts, which we still agree to call the Salon du Champ de Mars, reaches a rather higher level, and is certainly more interesting than that of last year. Its failing is that of so many modern exhibitions—namely, that, while the average is high, there is so very little that is above the average. This year's Salon shows that French painters are more than ever attached to brilliant colouring. On the other hand, the Salon is singularly free from eccentricity and from pictures of the type to which one may take exception without being a Puritan. Since its migration from the Champ de Mars to the more fashionable environment of the Champs-Elysées the 'New Salon' has become quite respectable, and this year it can hardly be said to have any marked characteristic as a whole that distinguishes it from its older rival.

As one enters, from the Avenue d'Antin, the great hall where the sculpture is exhibited, the thought strikes one that M. Rodin's studio must have been wrecked by a mob of disappointed rivals; for there, right in front of the door, are three enormous pieces of the *débris*. The catalogue informs us that one was once an *Orphée*, the second a *Triton et Néride* and that the third is the truncated remains of a *Muse*. M. Rodin is one of the greatest of living artists; it is deeply to be regretted that he does not realize the responsibility of his position. He has only to visit the Salon des Indépendants to see what his example has led to. The sculpture as a whole is not especially remarkable. Perhaps the bust of Ingres, by M. Bourdelle, is one of the most striking pieces; it is a splendid head full of life and character. The *Hiver* of M. Desbois is a fine piece of work, and M. Pierre Roche's plaster model for the monument of Dalou has excellent qualities, but is not great enough in conception for its scale. A large design for a monument called *La destinée humaine*, by M. Lagare, will attract attention. A charming nude figure by M. José Clara is extremely promising; this sculptor is, if I mistake not, a new comer.

The three pictures by which M. Zuloaga signalizes his return to the Salon after several years' absence show what great progress he has made in the interval. M. Zuloaga has inherited the great Spanish tradition. I recognize all that may be said as to the ugliness, even the brutality, of the picture of a repulsive dwarf, with the carcases of the bears in which he deals slung over his shoulders, or that of the witches of San-Millan; but what strength, what mastery both of composition and colour they show! Only a superficial observer would call this group of hideous old women ugly; it is extraordinarily attractive. And, to show that he can paint other than types of ugliness, M. Zuloaga gives us a brilliant portrait of that most charming of Carmens, Mlle. Lucienne Bréval, a marvellous effect of light and shade. Close by M. Zuloaga's pictures hangs a large canvas of M. Léon Lhermitte, *La Famille*, a group of peasants in a cornfield; it is a characteristic work of an accomplished artist, but it suffers by the proximity.

The *Cérémonie Religieuse* of M. Lucien Simon is perhaps even a finer piece of work than his *Récolte des Pommes de terre*, recently exhibited at George Petit's. In this picture of the censing at the Magnificat in the basilica of Assisi, M. Simon has set himself a difficult task and has overcome the difficulties. In the same room are Mr. Charles Shannon's portraits of himself (*Le torse en marbre*) and of Miss Kathleen Bruce (*La robe rose*), two of the best portraits in the exhibition, and a portrait of Bracquemont and of the artist, by M. Gaston La Touche (*Bracquemont et son disciple*); the last is less hot in colour than most of M. La Touche's work (though still a little too hot) and has many good qualities.

M. Jacques Blanche sends two of the pictures which he showed recently in the Georges Petit Galleries and four others, of which the portrait of *Mesdemoiselles G. L. . . .* should be specially noticed, although it is perhaps too conscious a following of the eighteenth century. A fine portrait of Mr. Conder hangs as a pendant to that of Sir Coleridge Kennard, and between them is a group of the children of Mr. Saxton Noble. M. Cottet shows only one picture, a modern *Pietá:* a drowned Breton sailor lies on his bier in the foreground, behind him kneels his mother surrounded by a group of sorrowing women; in the background is the harbour with its red-brown sails. The picture, which is treated in a decorative manner, is certainly one of the most personal and interesting of the year. M. Le Sidaner shows four pictures of Hampton Court and two of London which all deserve notice; that of the fountain court at Hampton Court is particularly attractive. M. Lobre, M. Raoul Ullmann and M. Zakarian are all well represented here. The *Plage Lointaine* of Mr. Rupert Bunny, an artist of Australian birth, is one of the pictures to be noticed; it is a group of four girls, one of whom has just been bathing.

Among the best of the many decorative panels in the exhibition are those which M. Maurice Denis has painted for a private house, and which he calls *L'éternel printemps*. The influence of Puvis de Chavannes is sufficiently obvious, but M. Denis has at any rate chosen a good model, and he is far from being a mere imitator. The great merit of these panels is that they are really decorative. One cannot say the same either of the great panel which M. Roll has painted for the Sorbonne or of the *Paradis Perdu* which M. Gustave Courtois designs—with a certain irony—for the Salle des Mariages in the Hôtel de Ville of Neuilly. This huge and glaring canvas is everything that a decorative panel should not be, and has not even technical qualities to recommend it; it is a corrupt following of the late M. Bouguereau. M. Roll's panel, *Vers la*

Nature, pour l'Humanité, is far superior as a piece of painting, but it is not decoration, and its meaning is obscure. Perhaps the intellects of the Sorbonne will be able to solve the elaborate riddle, but is this decorative art? As decoration, the charming if frivolous panel of M. Aubertin, *l'Aube des Cygnes*, is far more satisfactory, though both its subject and its colour suggest a bathroom as its appropriate destination.

There remain to be noticed several portraits; two by M. Boldini are as clever and as brilliant as usual. M. de La Gandara is less satisfactory than he was the other day at Georges Petit's. M. Boutet de Monvel sends an enormous canvas, a portrait of himself, with two dogs, standing on a vast plain; it is fine in composition, but the quality of the paint is execrable. *La vie pensive* of Mlle. Louise Breslau—a portrait of herself and her companion—is among the best in the exhibition; it is really a picture. M. G. W. Lambert's portrait group, exhibited in last year's Academy, has been much admired by most of the French critics; it has an excellent place in the first room. In spite of an over-elaboration of detail, M. Prinet's *Portraits* must be given a high place. It shows insight into character as well as technical ability.

The humour of the Salon is supplied by M. Jean Véber, whose decorative panel, *La Guinguette*, is rather brutally clever and extremely amusing. It is said to be intended for the Hôtel de Ville; one could hardly imagine the City Fathers selecting such a piece of decoration for the Guildhall, though they might like it for a smoking-room. It is perhaps too much like an enlarged picture from *Le Rire*. The story of the removal of M. Véber's other exhibit, *Vision d'Allemagne*, is generally known. Another picture temporarily removed was *La Vision* (*Revues, Août* 1899) by M. Paul Renouard; this, however, was restored to the walls after the removal of the offending inscription.

The Salon of the Société des Artistes français confirms one's opinion that its rival has hardly any longer a *raison d'être;* there is, it is true, a larger expanse of nullity than in the New Salon, and the exhibition as a whole is this year the less interesting of the two, but there is no sign that any one has been excluded for offence against academic principles. The real justification of the division is that, if the two Salons were combined in one exhibition, it would require superhuman courage to enter it.

The Old Salon has, however, certain notes of its own. One knows that one will encounter M. Fallières visiting everywhere and opening everything. This year one or two of these official pictures, notably that of M. Abel Boyé, are much above the average of such things. Then there is sure to be the Breton sailor going away or coming back, or his wife mourning because he is never coming back; I wish he would stay away for at least three salons. Lastly there must be Jeanne d'Arc to make the Salon complete; this year we have her talking to an angel, by M. Gaston Bussière, to whom the jury has patriotically awarded a medal. A protest must really be made against the absurd practice, not entirely new but very prevalent in the present Salon, of cutting a picture into three and calling it a triptych, as if a triptych were a mere affair of framing.

The arrangement of the beautiful sculpture hall (or rather winter garden) is this year more attractive than ever; it would be impossible to show sculpture to greater advantage. But unfortunately the sculpture as a whole is less interesting than it has been for a long time. The work of M. Fernand David deserves special notice; his *Femme au bain* in particular is an admirable study of the nude. M. Sicard's monument to Edouard Barbey is another of the best pieces. There are many excellent busts.

In the section of painting English and American artists make a most creditable show. An admirable portrait of a girl reading by Mr. G. S. Watson has a place of honour in the first room; in the same room is Mr. J. H. F. Bacon's accomplished picture of the Boyd Harvey family, and an excellent picture by an American painter, Mr. Joseph Raphael (*Bohèmes et paysannes*), which is unfortunately too high up to enable it to be seen properly. Among other pictures by Englishmen and Americans which deserve special mention are Mr. John da Costa's *Pierrette*, Mr. P. W. Gibbs's *La Civilisation* (perhaps showing rather too much the influence of Mr. Brangwyn), Mr. Hughes-Stanton's *Canniers* (one of the best landscapes in the Salon), Mrs. Maclane-Johansen's *Sur le haut de la colline*, Mr. Richard Miller's *Marchand de jouets*, Mr. Tom Mostyn's *Au refuge*, Mr. Charles Sims's *La fête sur l'île*, Mr. Lionel Smyth's *Les Glaneurs* and Mr. Robert Vonnoh's two excellent portraits, especially *Bessie Potter Vonnoh*. It is an American painter, Mr. Robert MacCameron, who sends one of the most striking pictures in the whole exhibition, the *Groupe d'amis*, a powerful study, admirably painted, of three human wrecks seated at an *estaminet* table. Artistically, like most of the Americans, Mr. MacCameron belongs to the French school.

There are also several good pictures by Spanish artists, notably *La Revanche* of M. Bermejo-Sobera, the *Assez, mon père!* of M. José Malhao, the '*Faleo*' *en Andalousie* of M. Tito Salas (a South-American Spaniard), and the very strong and brilliant *Bellemère* of M. Carlos Vazquez. An Italian painter, M. Ulysse Caputo, sends two very good *genre* pictures. Indeed a large share of the honours of this year's Salon belongs to foreigners, many of whom, of course, have been trained in France. The pictures just mentioned show that M. Zuloaga is not alone in Spain, and that there is promise in modern Spanish art.

In any case the pictures which bear the label 'H.C.' are very far from being among the best as a whole; I do not remember a Salon in which the Sociétaires *hors concours* showed up so badly. M. Bail paints as carefully as usual, and he always has quality, but how much more interesting work he has done in the past! M. Alexis Vollon, as usual, takes a high place; his success last year with a brilliant portrait of a Parisian woman in a very different style from that to which we had been accustomed has led him to send a portrait group in the same bright and clear tone; although not perhaps quite equal to its predecessor, it is admirably composed and painted. M. Henri Martin sends a decorative panel for the Sorbonne, *L'Etude*, and a portrait. Of course the panel shows some sense of decoration, which is more than can be said for most modern decorative work, but it is terribly uninteresting and the spots are larger than ever. It represents M. Anatole France conversing with a group of disciples whose appearance suggests that his conversation is less interesting than his books. A much more satisfactory decoration, also for the Sorbonne, is sent by Mademoiselle Dufau; her two panels symbolizing Astronomy, Mathematics, Radioactivity and Magnetism are really decorative, attractive in colour and composition, and very well painted. M. Désiré-Lucas is a member whose work is always to be noticed; *Le pardon de Saint-Cado* is a strong and attractive picture. It is with some alarm that one observes the energy displayed by M. Dujardin-Beaumetz in the decoration of public buildings; his energy is also demonstrated by the unusually large number of pictures and statues bearing labels which indicate that they were ordered in advance by the State.

The retrospective section of the Salon is devoted to the sculpture of Ernest Barrias, which is very interesting, and the paintings of Alexandre Cabanel, which are much less so.

The Société Nationale holds its retrospective exhibition, as usual, at Bagatelle. This year it consists of portraits of celebrated men and women, 1830-1900. The two hundred portraits have naturally been chosen chiefly from the point of view of the celebrity of their subjects, and the artistic level of the exhibition is not very high. The only living painters admitted are *sociétaires* of at least six years' standing, who are permitted only one work each. It is pleasant to see again M. Boldini's wonderful portrait of Whistler; M. Aman-Jean's portrait of Verlaine is also very interesting, as are three little portraits by M. Rafaelli of M. Clemenceau, M. Pichon and M. Millerand—the first two painted in 1883, and the last in 1885. M. de La Gandara's extremely unpleasant portrait of Jean Lorraine is much stronger than the fashion plates which he is now too fond of giving us. There are several very interesting portraits by Ingres, including those of himself, Gounod, Rossini and Mme. d'Agoult; the three first are drawings. Isabey's portrait of his niece, Chassériau's of his daughter, Delaroche's portrait of Emile Pereire, Carrière's sketch of Edmond de Goncourt, Friant's little picture of M. Jules Claretie in his study, the three portraits by Ricard and the three by Baudry are among the best from the artistic standpoint. The numerous portraits of the deposed royal family illustrate the fate which ordains that royal personages should be painted by any one but an artist. The one exception is the unfinished sketch of Queen Amélie by Ary Scheffer; there is also, by the way, an admirable portrait by Henry Scheffer of his wife.

OTHER EXHIBITIONS

One of the most interesting of the exhibitions now open is that of the drawings and etchings of Rembrandt at the Bibliothèque Nationale. It could be dealt with adequately only in an article by an expert student of Rembrandt, and I can only call attention to it for the benefit of visitors to Paris. The prints, 275 in number, all belong to the library, with the exception of seven magnificent proofs lent by Baron Edmond de Rothschild; they represent nearly the whole of the engraved work of Rembrandt and include most of the rarest states and the finest impressions. There are about three hundred drawings lent by private collectors, among whom are included Mr. Fairfax Murray and Mr. Heseltine. The excellent and very complete catalogue, to which M. G. Courboin has contributed an introduction on the history of the collection in the Bibliothèque Nationale and M. J. Guibert a bibliography, will be permanently valuable as a work of reference.

The Marquise de Ganay has organized on behalf of the *Croix Rouge* a loan exhibition of one hundred pastels of the eighteenth century, which was opened at the Georges Petit galleries on May 18th and will remain open until June 10th. M. Durand-Ruel is holding an exhibition of early landscapes by Monet and Renoir which will continue until June 20th. It need hardly be said that it is worth a visit.

With the theatrical exhibition at the Musée des Arts Decoratifs we propose to deal next month.

SALES

The month of May has given us the first sales of importance this season. The most interesting were those of the collections of *objets d'art* belonging to M. Zélikine and the late M. Homberg; the collection of M. Jules Gerbeau, which was very varied, and the well-known collection of M. Chéramy. Thirty-one oil sketches left by Cazin were sold at the beginning of the month and produced a total of frs. 78,810. The sale of the Chéramy collection excited immense interest, and the prices paid were on the whole very high.

The total amount fetched by the collection was frs. 1,242,287, *plus* the usual 10 per cent. One of the most ardent buyers was a M. Simon Oppenheimer, said to be a German collector, who certainly had the courage of his convictions. He paid no less than 85,800 frs. (for the sake of exactitude I include the 10 per cent. in quoting the prices) for an old copy of Leonardo da Vinci's *Vierge aux Rochers* (105), which the catalogue, with natural optimism, declared to be finer than the picture in the National Gallery, an opinion not shared by amateurs generally. The collection, as a whole, was perhaps disappointing, after all that one had heard about it : the Italian pictures were very poor indeed, and the other schools, except the French, were less strongly represented than one had been led to believe ; but the French pictures alone made the collection a notable one. M. Chéramy had some of the finest examples of David in existence, examples which showed that that artist is at present very much underrated. His collection of paintings and drawings by Delacroix was unique, and there were beautiful examples of Corot, Ingres, Géricault and Prudhon. The collection of pastels, water colours and drawings also bore witness to M. Chéramy's taste and judgment. An exquisite drawing by Millet, *Soins Maternels* (393), fetched frs. 6,600, and was well worth the price. Another by the same artist, *La Baignense* (394), fetched frs. 2,640. To my mind one of the most beautiful and at the same time one of the cheapest things in the collection was a pastel by Degas, *Le Modèle au repos* (292) (a portrait of Mlle. Daubigny, daughter of the artist), which M. Simon Oppenheimer bought for frs. 19,800. Several water colours and drawings by Barye, Corot, Delacroix and Ingres fetched high prices. M. Haro paid no less than frs. 10,450 for a pen drawing by Delacroix, *Lion et lionne* (230), and M. Simon Oppenheimer gave frs. 6,150 each for two water colours by the same artist, the former a scene in Tangiers (293) and the latter a military subject, *Marocains partant pour le combat* (304). The very fine wash-drawing by Daumier, *l'Artiste en face de son œuvre* (291), fetched frs. 3,355.

Among the pictures by David, the *Portrait de la Marquise de Pastoret* (44) fetched the highest price, frs. 45,100 ; the *Portrait du Marèchal Macdonald* (45) by the same artist was bought by M. Jules Gallet for frs. 20,460, and M. Kélikian paid frs. 18,150 for another portrait, that of *Mme. de Morel de Tangry* (47). These prices suggest a revival of interest in David ; M. Chéramy gave frs. 19,690 for No. 44 in 1897 at the Plessis-Bellière sale and only frs. 2,970 for No. 45 at the Rottan sale in 1890. A very fine picture by Prudhon, *Triomphe de Bonaparte* (94), formerly in the Viot collection, was bought by the Lyons museum for frs. 24,200. The more important pictures by Géricault also fetched high prices : frs. 25,410 for the *Lancier rouge* (55) and frs. 20,900 for *Officier de la Garde Impériale chargeant* (56). Perhaps one of the best in quality of the Géricaults was a small picture, *Le Fou assassin* (57), which the Ghent museum brought for the low price of frs. 1,155.

The forty pictures by Delacroix sold extremely well. The famous picture, *Hercule et Alceste* (151), fetched frs. 35,700—nearly double the price that M. Chéramy paid for it at the Cronier sale three years ago. *Hamlet et le cadavre de Polonius* (154), formerly in the Edwards collection, fetched frs. 22,000 and the *Comte Palatiano* (159) went up to frs. 19,910 ; the same price was paid for *Tobie et l'Ange* (169), which fetched frs. 3,900 at the Dutilleux sale in 1874. The prices of the Corots were much lower ; but the beautiful *Terrasse du Palais Doria à Gênes* (127), painted in 1834, was very cheap at frs. 5,830 ; the *Venise* (132), a picture of the same year, fetched frs. 12,100 and was also far from dear, although the *Terrasse* seemed to me the best example of Corot in the collection. A poor example of Puvis de Chavannes, *Madeleine* (227), fetched frs. 6,820 and the *Oedipe et le Sphinx* of Ingres (208) frs. 16,610.

The pictures of other schools in this collection were by no means chosen with the same judgment. Of the thirty-five pictures which bore Constable's name there were not more than sixteen which it was possible to attribute to him, and even of these half a dozen were doubtful. Moreover, none of them were pictures of first-rate importance. One of the best was the small *Hampstead Heath* (12), for which M. Oppenheimer paid frs. 23,100. The same collector paid frs. 27,500 for *Malvern Hall* (8), a characteristic work of about 1818. A brilliant sketch of the celebration of Waterloo at East Bergholt was sold for frs. 5,747, and the other pictures that were certainly the work of Constable all fetched quite moderate prices, but they were all small and unimportant. On the other hand, *La charette de foin* (13), a strange pastiche of the *Hay-Wain* in the National Gallery, which appeared to be a work of the late nineteenth century, was acquired by the indefatigable M. Oppenheimer for frs. 24,200 ; it would have been cheap, had it been a work of Constable. A picture strangely described as *Le parc de l'Archevêché de Salisbury* (6), a not unpleasing work by an unknown artist, who would have been surprised had he known that the name of Constable would become attached to it, fetched frs. 7,150, and no less than frs. 11,000 was paid (by M. Oppenheimer) for a picture of Preston tower near Ipswich (7), described in the catalogue as *Freeton Tower près Ipswick*, which certainly did not come from Constable's brush. One of the most extraordinary attributions in the catalogue was that of No. 97, a female portrait attributed to Raeburn ; it was dear at frs. 2,530. A good portrait of Garrick, by Reynolds, was,

on the contrary, very cheap at frs. 14,080 ; it would probably have fetched £1,000 at Christie's. A portrait of a woman attributed to Hoppner but probably by Lawrence (82) fetched frs. 6,600 and a perfectly genuine sketch by Lawrence frs. 4,290. On the other hand, the so-called Romney (99), of course a *Lady Hamilton*, was very dear indeed at frs. 13,310. A comparison of these prices will show what a lack there still is in France of real knowledge of the English school.

Among other very high prices in the collection were those of frs. 61,600 for a portrait of *Sedaine* (5), catalogued as by Chardin, but much more like the work of Lépicié ; frs. 80,300 for a portrait of *Lola Zimenes* (71), catalogued as by Goya, which, in spite of its signature, was not entirely convincing ; frs. 30,800 for a *St. Dominic* (76), catalogued as by Greco but even more doubtful ; frs. 22,220 for another picture (77), *Le partage de la Sainte Tunique*, which was described in the catalogue as a reduced replica, by the master himself, of the well-known picture in Toledo Cathedral, but which had all the appearance of being a copy.

The collection of the late M. Gerbeau was divided into four separate sales. The first section, which consisted of porcelain, *objets d'art*, furniture and tapestries, produced frs. 356,370 (not including the commission). The old prints, which were next sold, made a total of frs. 320,413. Some of the prices in this section were very high ; a set of three proofs before letters in different states of J. M. Moreau's *Coucher de la mariée* was bought by Mme. Rousseau-Girard for frs. 13,310.

The Homberg collection, sold, like that of M. Chéramy, at the Georges Petit galleries, contained no pictures, but was one of the finest collections in France of ivories, enamels, carved wood, sculpture and *objets d'art* of the middle ages and the Renaissance. The sale took six days, and the total amount realized (including commission) was frs. 902,563. The collection included a fine series of oriental faïences, which fetched high prices ; M. Kalebjian paid frs. 17,600 for a mosque lamp in Damascus faïence with blue decoration on a white ground. The oriental bronzes also sold extremely well, as did the Italian faïence and the manuscripts. The ivories and enamels were warmly contested.

The Zélikine collection was also almost entirely composed of *objets d'art ;* there were some twenty pictures, all of very small importance. For the fine pieces in the collection the prices were good.

GENERAL NOTES

M. ARMAND DAYOT, who arranged the Chardin-Fragonard exhibition last year, has a still more ambitious scheme for 1909. He proposes to hold an Anglo-French exhibition, consisting of a hundred of the most beautiful portraits of women of the eighteenth century, fifty of the English school and fifty of the French school. Such an exhibition would be extremely interesting, and it may be hoped that M. Dayot will be assisted by private collectors in England to make it really representative. It is suggested that the English pictures should be selected by an influential English committee. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE 400th anniversary of Calvin's birthday is to be celebrated at Geneva by the erection of a monument symbolizing the Reformation. An international competition has been opened with prizes to the amount of 30,000 francs. Among the judges are to be found names of the highest standing, such as Bartholomé of Paris, Frampton of London and Tuaillon of Berlin.

A number of mural paintings of the fourteenth century have been discovered in the choir of the Church of S. Gallus at Mühlheim on the Danube. They represent scenes from the Passion, the wise and foolish virgins, St. George, St. Martin and episodes from the life of St. Gallus. The work discovers striking resemblances to the paintings in the former Dominican monastery at Constance.

The museum at Elberfeld has acquired an important early painting, dated 1876, by Liebermann, representing a Dutch sewing school, while Uhde's earliest work of importance, *La Chanteuse*, painted when he was still influenced by Munkácsy at Paris, has come into possession of the Neue Pinakothek at Munich. Another Liebermann, *Street in the Jews' Quarter at Amsterdam*, has been bought by the museum at Magdeburg.

Besides several paintings of minor interest and about one hundred excellent drawings, the National Galerie at Berlin has recently acquired some very interesting reliefs and a bust by Gottfried Schadow. Of the reliefs nothing but models existed so far, and these have only now been cast into bronze. They represent simple and graceful studies from the nude, decoratively handled and rather less forcibly naturalistic than Schadow's later work. The original models were used by him to decorate the entrance hall of his own house. Two friezes of ancient horse and chariot races were, strangely enough, copied pretty accurately from reproductions of Etruscan vases (published in 1803 by Tischbein). The bust is one of Schadow's first wife : it too is archaic rather than naturalistic.

Among the recent additions to the Kaiser Friedrich Museum there figure a Jacopo Robusti, a Tiepolo and a Zoffany. The Robusti, which hails from Budapest, represents the portrait of an old, white bearded and almost bald man, evidently an

official of some consequence in Venice and one who was used to command. It belongs to that class of warm-coloured and passionate portraits of which it is occasionally doubtful whether we do best to attribute them to Titian or Tintoretto. The Kaiser Friedrich Museum is already rich in good work by Tiepolo; the small new canvas, which formerly belonged to a collector in St. Petersburg, is however, upon the whole, a very welcome addition. It represents *Tancred enamoured of Armida in her enchanted garden*—a simple north Italian *villegiatura*—and displays to fine advantage the elder Tiepolo's grasp of perspective, his piquant and joyous coloration, and his free and spirited technique. Ever since the famous recent English exhibition at Berlin, the public has especially felt it to be a grievous shortcoming that Berlin's great gallery does not contain a room of English paintings, not even a small cabinet full, but for the present only an English wall in one of the rooms. Considering the prices that fine Romneys, Reynoldses and Gainsboroughs now command, there is unfortunately much more than good will necessary to fill up the *lacunae*. The small full-length portrait of Dr. Hanson of Canterbury, by Zoffany, seated, in a landscape, is only a slight step in this direction, though the qualities of the work, taken by itself, are quite respectable. But Zoffany is so decidedly second-rate a painter that it remains a matter of doubt whether it be really the right thing to buy a work of his brush before the gallery can show its visitors what English art at its best is like. Such acquisitions are likely to be misleading. People who have heard about the show at the Berlin Academy without having been able to see it may turn to work like this, and be at a loss to understand why anybody could have raved about English eighteenth-century art. The little portrait, by the way, was on view in this year's Winter Exhibition at Burlington House, and will be familiar to many Londoners in consequence.

Berlin boasts of so few old buildings that the loss of the Garnisons Kirche, which was burnt down during the night of the 13th to 14th of April, is seriously felt. It was originally built in 1721-2 by Gerlach, and rebuilt by Rabe in 1816. The façade was simplicity itself, and the structure had little more than age (or, rather, what would be looked upon as old age at Berlin) to recommend it. Owing to a thorough restoration, which was effected during the year 1900, the interior did not even display many traces of that.

Baden-Baden is to have a new ornamental fountain, for which Mr. H. Sielcken of that town has given £2,000. The arena of the amphitheatre at Treves is going to be restored and, in part at least, accommodated to its ancient uses as a stadium for outdoor sports.

The competition opened by the Bavarian Government for designs for new postage stamps has proved a great disappointment. None of the 1,100 designs contributed by about 300 competitors seem to have satisfied the judges well enough to induce them to propose any one to the Government for adoption. The prize-money was consequently divided up into a number of small premiums. The result of the Leipzig ornamental visiting-card competition, I have been told, is scarcely more promising. H. W. S.

ART IN AMERICA

TWO SPECIMENS OF LA FARGE'S ART IN GLASS

MR. JOHN LA FARGE has now in his studio two small windows, or panels, of coloured glass which, apart from their intrinsic beauty, are of great interest as exemplifying almost every phase of those 'American methods,' in the invention of which he has played so important and preponderant a part. They are not in any proper sense 'stained' glass and still less painted glass, and one of them is not leaded glass: they are examples of what may, perhaps, best be called transparent glass mosaic.

One of them, *The Peony in the Wind*, is a translation into glass of an ancient Japanese design, and it is interesting to note that the borders, with their relations of width to each other and to the central panel, are according to a Japanese rule for the borders of a Kakemono. In its structure this panel is exceedingly simple. It is composed of single pieces of glass leaded together, the colour being in the glass itself. There is absolutely no painting, and, apparently, there is little if any 'plating,' or putting one piece of coloured glass over another, as a printer in oils 'glazes' over his underpainting. It relies, primarily, on the beauty of the material itself—a material infinitely varied and rich, which has little in common with the sheets of glass of one united hue which are the foundation of glass painting in the English manner—and upon the skill of the artist in fitting together these beautiful bits of coloured glass into a beautiful whole while making of his lead lines not a disagreeable necessity but an integral and important part of his design. Of this material, the result of many experiments made by Mr. La Farge and others, with its opalescence, its constant gradation of tender hues, its cloudings and veinings, it is as impossible to convey any idea as of the mastery of colour harmonies with which it is assembled; but in black and white reproduction, where the splendour of the colour is lost and even the composition of light and dark is but dimly felt, the importance of the lead lines—the backbone



THE PEACOCK. PANEL IN COLOURED GLASS, BY JOHN LA FARGE



THE PEONY IN THE WIND. PANEL IN COLOURED GLASS, BY JOHN LA FARGE

of the design—is even more clearly seen than in the original. They are so important—so essentially the design itself—that they might almost stand alone without the addition of colour, and we should have a piece of leaded glass as interesting in its linear beauty as a Japanese woodcut.

This is the American method at its best, free of commercial vulgarization and of the compromise with paint forced by the necessity of figure representation—a method entirely logical and based on the nature of the material and the processes of manufacture, and using them in the simplest and most direct way with splendid results.

The other panel, *The Peacock*, is a much more personal thing, produced by methods of great subtlety and difficulty (most of them of Mr. La Farge's own invention), and of a costliness which must render their employment by himself or others of rare occurrence. There are a few leads here and there in this panel, where the emphasis of a firm line was wanted, but the greater part of it is put together without leads. Glass is fused to glass with nothing between them, and glass is joined to glass by a fine copper wire fused to the pieces it joins. Glass is plated over glass, enriching and deepening its colour or uniting many separate pieces with a glaze of one predominant tint, and these platings are again fused to the original pieces—finally the whole delicate structure is encased between two plain sheets of glass, back and front, which bind it together and give it the necessary rigidity, while they soften the sharpness of the cutting lines where these appear. The separate pieces of glass are very small and almost countless in number, and in the choice of these is involved not only taste and knowledge of the laws of colour, but a knowledge of the material and of the change in its colour which will be brought about by the heat to which it must be subjected. It is not to be wondered at that this panel has been years in attaining completion.

The design is adapted from a Chinese ivory of the Ming dynasty, in its turn copied from an earlier work, and was probably chosen by Mr. La Farge for its adaptability to his purpose of showing all the resources of the art of glass as he understands it. The line has been deliberately subordinated, or eliminated, and the attention of the artist has been concentrated on obtaining the utmost beauty and fullness of colour—colour glowing, flushing, pulsating, without definite edges or divisions—colour almost inconceivably powerful, yet subtle and delicate—colour which makes that of the *Peony in the Wind*, beautiful as it is, seem thin by comparison—colour such as is obtainable in no other material and in that material by no other artist.

Of such a work no reproduction can give any conception—perhaps a reproduction in monochrome is less likely to give a false conception of it than would be any attempt at colour-printing. The plain black and white can at least show something of the fineness of the workmanship—of the mere refinement of the cutting and of the multitude of small separate pieces of glass employed. For any notion of its glory one must go to the work itself.

KENYON COX.

CURRENT NOTES

THE SAINT GAUDENS EXHIBITION.—It is most gratifying to note that the Saint Gaudens Memorial Exhibition at the Metropolitan Museum of Art was visited by tens of thousands of whose sincere enthusiasm there can be no doubt. It originally was contemplated to have it last a month, that time had to be extended one month and again another. The organization of the exhibition was admirable, the representation of the master's work was extensive, and the larger reproductions lost little in their setting within the great entrance hall of the museum.

Many to whom sculpture in its purely aesthetic appeal is dumb can understand in the works of Saint Gaudens certain large ideas which are not for art alone. The embodiment of such thoughts as leadership and heroism in war and statesmanship in the eager *Sherman* and the brooding *Lincoln*; the fateful issues of slavery and freedom; the ancestral memories of pioneers and founders; the acceptance and presentation of contemporary life; the shaming of sordid aims; the sense of dignity and beauty in every vision, cannot fail of its effect upon public taste. Now that we have lost him, we feel all the more that he has done a greater thing than produce a series of works of art. He has helped to make for us Americans an ideal actual. And, through his sense for the value of a higher tradition, he has brought our deeper sentiments in touch with the whole imaginative world of the past. Essentially conservative and objective in temper, the work of Saint Gaudens marks an era in American sculpture. That the exhibition has been a great public success is most encouraging. Those who despair of art culture in America have not Saint Gaudens's faith; those who work halfheartedly towards it may be inspired by his tireless energy.

Whatever final place among the great sculptors of the world will be given to Saint Gaudens by the verdict of posterity we may not be able to say, but he was a great factor in our national life and a recognized leader in our fight for the achievement and recognition of beauty. What we can know securely is that his pre-eminence was achieved by exceptional, consistent endeavour, a love of good craftsmanship, an indefatigable search for higher truths and more perfect forms. This Memorial Exhibition revealed the range of Saint Gaudens's art, from the little portraits in relief, as fine in sentiment as in execution, to the imaginative

utterance and noble design of his big things. It contained no hasty workmanship, no extreme or eccentric experimentation. He 'nothing common did or mean.' Saint Gaudens was never, like Donatello at times, regardless of beauty. He was never, like Michelangelo at times, impatient or untender ; and he never exploited a manner or obscured a meaning. His genius was indeed of the classic type and in no way revolutionary—a constructive perfectibility seems to have been his guiding ambition in both thought and craft. And above all we honour him for the large and noble part that he played in our national development because of his loyalty and devotion to high artistic ideals.

THE SPRING ACADEMY.—I must limit a belated report on the Spring Academy to a few general aspects—and to painting only, as no fully representative exhibition of sculpture was attempted for want of space. The bringing together of conservatives and radicals under one roof did not disclose any such schism in the aims of our artists as might have been expected. The result was quite harmonious ; for the general effect of the exhibition was at once modern and conservative. A brilliant wall of the younger men, who follow Manet in an ideal of simplification, did not break the rank. Their work was rich in native themes and full of human interest, if without high stylistic achievement in any instance. A portrait by Mr. Sloan deserved mention for its dash and character. But we are most of us busied more with ends than means. We have found ourselves, more or less, technically ; and, while the European oracles are not dumb, style for style's sake no longer satisfies our ambition. Who, for instance, has more style, has learned more from European art, and yet is more native and less conventional, than Mr. Alden Weir ? We feel, rather than recognize, a tradition here. The *Laurel*, a blithe and exquisite piece, which must rank high among Mr. Weir's ever original and various works, and a sylph of a *Ballet Girl* were secure and complete examples. And who, again, conforms more to a classic canon, and yet is less derivative, than Mr. Tarbell ? The *President Seeley* was beautiful as art, and a monumental portrait in intention if not in absolute achievement, since the hands were so insistent as somewhat to mar the *ensemble*.

On a lower aesthetic level, Mr. Smedley seemed like an American Ghirlandajo : a wholesome average. He sets up a standard for himself, and carries it out. In a very serious and able image of child life Mr. Kendal repeated a familiar motive with his usual authority and competence. Mr. Isham, with his frankly decorative pastoral, contrived an eighteenth-century effect in modern dress. A charming figurative landscape, or out-of-door *genre* piece rather, by Miss Genth, had portrait quality and a real physical presence in the figure, and in its vivid light and colour was worthy of comparison with Renoir and Mme. Morisot. *The Lark*, a captivating nude by the same artist, was a success in feeling and style and workmanlike execution. The contribution of Mr. Thayer was most attractive, if unsatisfactory, which did not achieve beauty of form in this image ; we cannot forget that we owe him the debt of his priceless attitude, his sense for ideal beauty.

Mr. Sargent's four portraits, of which the *Mr. Robinson* was the most studied and the *Mr. Henry A. Crane* perhaps the most characteristic, brought his peculiar note into the assembly. Miss Beaux and Mr. J. J. Shannon were well represented in single examples, and Mr. Wiles's *Paul Cornoyer, Esq.*, had direct purpose and character. The *Miss Wharton*, by the late John Lambert, in its quiet refinement and distinction, gave witness to the loss which our painting has sustained in the death of this simple and lovable artist. Among other works in this field may be mentioned those by Mr. Eakins, Mr. Niemeyer and Mr. Hopkinson.

The exhibition was rich in more or less objective landscape. The effect of this art is cumulative, and selection is difficult. Mr. Ochtman, Mr. Tryon and Mr. Lathrop exhibited characteristic work in a very native tradition, and various shades of contemplative observation of nature in its more external aspects were expressed by Mr. W. S. Robinson, Mr. Nettleton, Mr. Eaton and Mr. Van Laer. The brilliant *Moonlight* of Mr. Benson and Mr. Carlsen's sensitive treatment of a similar theme were honoured in the hanging. A theme that can never grow old, the *Venice* of Mr. Bunce, expressed tenderly and finely a more subjective mood. In this romantic category were examples from Mr. Bruce Crane and Mr. Ballard Williams. More modern and more searching compositions, in the region of colour at least, were offered by Mr. Lawson, who has a distinctive individual style of great power and refinement, and by Mr. Childe Hassan, who having long achieved success keeps growing in mastery. Mr. Rook's *Laurel* made an interesting colour essay of bold execution. Realistic works by Mr. Redfield and Mr. Rosen commanded attention. Mr. Redfield has colour and Mr. Rosen temperament.

That our landscape generally needs the tone of a larger mood is proved by the exceptional power of Mr. Winslow Homer's art as represented by two characteristic works painted some years ago. The imaginative vision of Mr. La Farge in his *Wolf Charmer* also transcends the normal activity and tendency of American painting. Art of this kind, like the sculpture of the late Saint Gaudens, belongs to the future, for it means more than its concrete issues, and carries with it a spiritual leadership and influence, the effect of which we can in no way at present estimate.

W. RANKIN.



Emery Walker Ph. Sc

The Passage of the Ravine
By Gèricault
Recently exhibited at Mess^rs Obach's

EDITORIAL ARTICLES

THE AFFAIRS OF THE NATIONAL GALLERY

THE high appointment recently accepted by Sir T. D. Gibson-Carmichael does more than create a vacancy in the ranks of the trustees of the National Gallery. It deprives that small portion of the nation which is seriously interested in the arts of the help of one whose fine taste and wide sympathies have done us invaluable if unadvertised service.

The filling of the gap caused by his departure to Australia will thus be no light matter, and we trust that the Government, in making the new appointment, will include in its purview the whole question of the administration at Trafalgar Square.

At present the position of the trustees of the National Gallery is peculiar, if not unique. In the period when the gallery was laying the foundations of its lofty place among the museums of the world—a period which culminated in the directorship of Sir Frederick Burton—the part played by the trustees was that of helpers and advisers, but the supreme control and the ultimate responsibility for purchases rested solely with the director. Under the wise management of Sir Charles Eastlake and Sir Frederick Burton this plan had resulted in almost unqualified success. A few mistakes, indeed, were made, but by trusting to the judgment of a single expert the nation acquired a series of masterpieces long before the rest of the world awoke to their importance.

When Sir Edward Poynter succeeded Sir Frederick Burton the results were not so happy, and finally Lord Rosebery's Government by a Treasury minute reversed the whole arrangement. The director was still a director in name, but he could make no purchase for the gallery without obtaining the consent of the trustees. He was relieved of all overt responsibility, but he was also deprived of all power. From being master he sank at once to the position of servant.

This arrangement might still have worked well had the trustees been no more than average men of high position whose contributions to the working of the gallery would be mainly those of an opportune cheque at a critical moment, of occasional support in Parliament or in the diplomatic world, and of that large common sense in dealing with people and things that comes of high station and long experience of affairs. Such a board would have been of invaluable assistance to a clever judge of pictures, while he, on the other hand, would have possessed just the wide and precise technical knowledge in respect of which his trustees were at the best no more than amateurs.

The actual conditions have proved very different, and probably could not exist outside England. The majority of the present trustees of the National Gallery cannot be called amateurs at all except by courtesy. They are distinguished collectors who have pursued their hobby with the keenness and learning of professional art critics ; in fact are themselves really art critics except in so far as neither poverty nor vanity has driven them to writing.

What must be the inevitable result ? However distinguished an expert the director may be, he is only one expert among many, and the one with the least real power. He may recommend again and again, but if there be one dissentient voice among the trustees his recommendations are made useless.

Suis et ipsa Roma viribus ruit! Had it indeed been designed with subtle and deliberate malice, that Treasury minute could not have been more disastrous and fatal to

effective action. To expect unanimity from a committee of more than two or three average men is optimistic ; to expect it from nine experienced art critics is insane. Let the reader think of the first half-dozen famous art authorities whose names he remembers, and then imagine what his difficulty would be in bringing them to agreement on any delicate problem! The best he could hope for would be compromise, and compromise in buying pictures means buying second-rate pictures.

Such is the position towards which we are inevitably drifting, even if our national good sense may have saved us so far from actual catastrophe. Meanwhile the great galleries of Germany and America compete with our unwieldy arrangements through trained experts who take full responsibility for their acts, and in return are entrusted with full powers. They can seize the chances of the moment, those chances that never can return ; while we have to stand by with our hands tied.

That the handicap is too heavy for us has been proved time after time of recent years. Masterpiece upon masterpiece has gone to Berlin or to America which might under a more practical system have been retained in England ; while the universal outcry in Germany over official interference with the judgment of Dr. von Tschudi is a present proof of the importance which that country attaches to the independence of her experts.

All this is a commonplace to those who have studied the subject ; yet it is also a most unsatisfactory state of things, and one for which some remedy (if a positive cure is too much to hope for) ought to be found as soon as possible. The appointment of a new trustee would give the Government a chance of doing something to help this good work, could the question once be put before it fairly.

The crux of the problem lies in the fact that the critical knowledge of the trustees may at any moment become an active source of peril instead of being a tower of strength. Its intrinsic value to the nation, however, is so considerable that we cannot afford to do without it, and we trust the Government, in filling the vacancy left by Sir T. D. Gibson-Carmichael's retirement, will not hesitate to select one of the three or four gentlemen who are peculiarly fitted for the post by their critical knowledge as well as by their position and experience. If the new trustee could be one intimately connected with the National Art Collections Fund, so much the better. It is pre-eminently desirable that the Fund and the trustees should be as closely connected as possible, so that there may be no clashing of aims and ideals when any great crisis arises.

We not only need all our best talent just now ; we also require that it should co-operate harmoniously, if as a nation we are to hold our own in the future.

Assuming, then, the vacant trusteeship is filled by one as gifted as its late holder, how can we make the best use of his talents and those of his colleagues ? Some change at least from the existing conditions is imperatively needed. In a previous article,[1] when discussing the larger question of our general art policy, we advocated the restoration of independence to the director. That plan still appears to us to be the ideal one ; if a director cannot be trusted he is not fit to be appointed.

The suggestion is far from novel. It has been generally voiced in the press, but the fact that no action has been taken seems to show that there are difficulties in the way which are not apparent to outside spectators.

In default of this complete and ideal

[1] See THE BURLINGTON MAGAZINE, vol. viii. p. 225 (Jan. 1906), 'The Lesson of the Rokeby Velazquez.'

independence, we feel convinced that two slight modifications of the present system would at least enable the director and the trustees to develop their respective powers to much greater benefit than at present.

(i) To enable the director to take advantage of the opportunities of the saleroom, and of purchases involving instantaneous decision, a definite proportion (say, £1,000) of the total sum available for purchases should be allowed to him annually to use at his sole discretion.

(ii) More important purchases might be made by the director if his recommendation were backed by the formal approval of not less than two of the trustees.

By this provision we should avoid all risk of failure owing either to a difference of opinion on the part of a single trustee or to the delay necessitated by having to collect eight highly placed and busy men. Even trustees, too, must sometimes take holidays, and what is the poor director to do then? It must never be forgotten that important works do not usually remain in the market for long. With them it is a case of 'now or never,' and the director who has to wait three weeks or a month before he can come to a decision cannot possibly hold his own against men who can complete a bargain on the spot.

By this arrangement the director would be able to avail himself of the special knowledge of each of the trustees, as occasion demanded. If he wanted to buy a Flemish picture he would naturally go to those trustees whose knowledge of the Flemish school was most profound; for an Italian picture he would turn to the approval of those best acquainted with Italian art, and for a French picture to those most interested in France. The arrangement, after all, is like that of an ordinary business firm, whose cheques for safety's sake have to be signed by two directors, as well as by a responsible officer of the company. But what should we think of a business whose every cheque needed nine signatures?

We have the less hesitation in discussing this delicate problem openly because the change in the director's status made by the Treasury in Lord Rosebery's time was designed to meet an exceptional and temporary difficulty. To exalt it to the dignity of a perpetual rule was not, we believe, contemplated by those who introduced it; yet if it be not reconsidered soon it will acquire respectability from mere acquiescence. Time and experience have proved its inherent defects; its advantage we see in the keen interest which the trustees now take it all that concerns the National Gallery. The suggestion we have ventured to put forward, though no more than a compromise, appears to minimise those defects without sacrificing that advantage.

MR. EPSTEIN'S SCULPTURE IN THE STRAND

THE outcry against the building of the British Medical Association was even less well informed than such outcries usually are, yet it might have been serious but for the good sense and firmness of 'The Times.' It is curious that these violent outbursts should almost invariably select really original and first-rate work for their object; still more curious perhaps that the accusation of indecency should have been levelled in this case against sculpture of which the distinctive characteristic is its monumental austerity.

THE FRANCO-BRITISH EXHIBITION

THE FRENCH SECTION

A POPULAR venture intermittently backed by the official world of two nations, important owing to the chance of politics, at once reactionary in aim, yet in part admirable: such is the character of the Franco-British Exhibition at Shepherd's Bush —I had almost said Earl's Court. At first one feels that the management which is answerable for the Turco-Austrian architecture can claim part authorship in some of the sculpture represented, that decorations intended for the buildings have found a place in the galleries, where the energetic impresarios of the exhibition may be detected in works disguised under very French and English names; but this impression passes, and we find among the litter of exhibition art some masterpieces by the giants who have illustrated the nineteenth century.

My business is with the French section. Unlike the English one, this is confined to a period of production which excludes even the survivors from the eighteenth century who lived into the nineteenth, such as Prudhon, Fragonard, Houdon and Clodion. France, however, has strengthened her exhibit by a group of monuments by her great sculptors, Barye, Rude, Carpeaux and Dalou; whilst England, forgetful of the monumental work of her one great sculptor, Alfred Stevens, benefits only by one work (Watts's *Clyte*), which is not of recent production. In the English section the younger masters have been practically extinguished by bad placing; if in the French section there is also a predominance of work which has lost its hold even upon the market, there are several examples by the more prominent masters of the New Salon, even the reluctant Monsieur Rodin being present with two marvellous busts. With the works of the French members of the International Society, such as A. Besnard, J. E. Blanche, Cottet, E. Carrière, Bartolomé, I have no space to deal adequately; it would also be difficult for a contemporary to write with that generosity which the importance of their art commands, and their work is not unfamiliar to London. The bulk of this article must of necessity concern itself with the masterpieces done some years ago, though no system has been observed in the arrangement of the French section, and works done yesterday are placed next to those of the past.

Some acknowledged masterpieces stand in the centre of the Sculpture Hall; foremost among them is the *Ugolino* by Carpeaux. We have to revert to *The Deposition* by Michelangelo to find a design at once so central and significant as this. We have but to think of the wriggling *Laocoon and his Sons*, with their academic anatomies, meaningless hands, and the lack of relation of the figures to each other, to realize the beauty of this tragic work, which stands beyond the habit and range of Carpeaux as the *Collconi* stands beyond the range of Verrocchio.[1]

I have to confess to a great disappointment in the sketch for Carpeaux's *Flora*; it shows signs of physical fatigue which are absent from the final version. The *Dead Cavaignac* by Rude is one of the great triumphs of French sculpture, which was so fertile in masterpieces during the nineteenth century. The current estimate of modern art tends to exaggerate the significance of modern landscape painting; it is in sculpture, in the masterpieces of Barye, Carpeaux and Rodin, that the highest level of success has been achieved. They can challenge comparison with the masters of the Renaissance. But the study of art is ever fertile in surprises, and leads constantly to unexpected 'transvaluations' of the work of a period. We overrate the painting of the eighteenth century, hardly as yet appreciate its sculpture to the full, whilst its beautiful architecture remains for another generation to understand. How shall I convey the austere tenderness, the dignity and realism which characterize the effigy of G. Cavaignac? The rendering of the head, the humble anatomy, the clinging draperies, each and all are beyond praise; I prize this noble work beyond Holbein's tragic *Dead Christ*, or that haunting effigy of a dead man with a wreath of roses by that great modern Italian sculptor Bastianini, to whom we owe three masterpieces and one of the great scandals or bankruptcies of criticism in the history of art.[2]

The famous statue by L. Brian is half lost against a wall; close to it is a tired and dirty cast of Falguére's *Martyr*. Falguére, at one time overpraised and now underrated, is represented again by an enchanting little bronze bas-relief hung in the picture gallery, which holds also Barye's fascinating *Thesens and Minotaur* and a case of small bronzes by Dalou, three out of these last having been seen recently in London. One feels before these masterly works that one is face to face with some priceless addition presented to the museum of some impoverished or stingy nation by some prince of finance, and not before the modern work of a man who once counted like Rodin only as a skilful workman. Paul Dubois's famous *Eve* and bust of *Paul Baudry* have not stood too well the test of time; after Rodin's busts the portrait of Baudry, which seemed at the time of its production an epoch-making work, has lost force and power. If the sculpture department holds several admirable works by Carpeaux and Rude, there are disappointments, notably with Frémiet, who seems too tight and too anecdotic in aim; there are also countless pretentious and meaningless female nudes flaunting the curves of professional hips before the more modest male academics of the British sculptors, who face them

[1] The sum of £2,000 would secure this priceless work for the nation.

[2] Rude was assisted in the work by Christophe.

in bashful poses suited for instant purchase by the Chantrey Bequest.

Ingres is represented by a masterpiece, this alone is an artistic event !—Ingres who still remains unintelligible to most Englishmen. Unlike David, who really focused the reactionary temper of an epoch in the commonplace terms of that period, Ingres is no mere contemporary of Canova and Vigée-Lebrun. Like his contemporary, the Englishman Blake, Ingres held tenaciously to an ideal which ignored the limitations of his time. Something of the pontiff or prophet characterized both. Blake thundered to a chapel audience about original innocence and about the might in the Holy Ghost of Michelangelo ; there was a chapel fervour in the art of this man who might have been also the founder of a pre-Mormon sect. To Ingres belonged the culture and obstinacy of a great tradition: he thundered also to his disciples and enemies, doubtless explaining to Madame Ingres that he, she and art lived in an 'époque apostat' ! But he loved art only, and with his pencil and brush he tracked down that which he wished to see with something of that instinctive grip upon delicate form which characterizes Holbein and Raphael. If Blake despised the beauties of the noblest painting to evolve at times a curious and not unlovely workmanship of his own, leaving form, which he worshipped, to the chances of a 'provincial' practice, Ingres knew his qualities and persisted in them till drawing acquired with him a new quality of its own, unlike the balanced design of Raphael, unlike the delicate precision of Holbein, yet allied to each—at times more realistic, at times more abstract, but rarely failing in some strange quality of emphasis which constitutes the essence of art. Baudelaire, in one of the most searching pieces of criticism ever penned, analyzes the extraordinary quality of exaggeration in Ingres's drawing, the profound sensuousness which underlies it, and its freedom from academic vacancy. Was this draughtsman's quality always present in his subject pieces as it is in his direct transcripts from nature ? It is often there, but not always ; it is present in the *Stratonice* at Chantilly and in the *Virgil* at Brussels. In the work of this arch-priest of perfection we shall find anticipations of the voluptuous and melancholy figures of his pupil Chassérieau, represented in the exhibition by a small pensive *Venus* rising from a silent sea under the grey of the dawn.

The colour and pigment of Ingres's portrait of Bartolini are sober and fine ; the painting of the left hand has the quality of some masterpiece of the Renaissance. The drawing of the coat is worthy of Holbein, the painting being on a par with that of Velazquez when a young man or Courbet at his best.

Delacroix fares less well ; he is represented by a superb sketch for the Louvre ceiling, but the ugly little picture of *Mirabeau*, if intelligent in conception, lacks the pictorial substance or the emotional range that would allow full scope to the master's hand, which became chilled, outside tasks not calling for the utmost effort and emotion. To Delacroix belonged an astonishing gift of expressive draughtsmanship ; to a great plastic sense he has added a sense of emotional movement which is unparalleled in art and different in kind from that of any other master. His strange and emotional sense of colour was often marred by the uncertainties of his practice as a painter. If the very size of his designs excludes the beauties of fine pigment, in his sketches we recognize the born painter. In his large and noblest work Delacroix is one of the great draughtsmen of the century ; in some small pictures, like the *Mirabeau*, for instance, his drawing becomes cramped and the colour uncertain—even his powers as a designer have forsaken him here, and we long in its place for some masterpiece like the *Combat de Chevaux dans une Ecurie* or the *Hamlet*. Fortunately, he is present in the Wallace Collection by a masterpiece, the *Marino Faliero*, with its marvellously painted banners and columns, and its nobly designed Doge in white on the black velvet carpet. I would hasten past Courbet's superb *La Sieste*, the adequate but not supremely representative pictures by Corot, since these painters are well known in England. The small, sombre and laboured little Millet is a masterpiece ; it is dull and dingy only at first sight, in conception and design it is worthy of the Louvre.[3]

I have hastened past Courbet, yet the most fertile and sequent efforts in French painting since 1860 owe their impulse to him. Manet, Whistler, each and all the Impressionists, have at some time painted in his dark massive manner, whilst the early work of Legros and Carolus Duran reflects his influence, three notable pictures by the latter being one of the pleasant surprises of the exhibition. To Courbet's example, modified by Impressionism and the influence of the Ecole des Beaux-Arts, we may ascribe the now underrated painting of Bastien Lepage, represented by his best work, *Les Foins*, and a small portrait of his brother. Many painters of uncertain artistic achievement, such as Butin, Roll and Duez, owe the salt in their better work to the example of Courbet, modified by the developments of Impressionism. To Courbet belongs the largest share in influencing French painting in the channel of direct painting from nature. I am aware of a side influence from Corot, and even Millet, but this has been less certain and less constant, and has to be sought for more in Holland. Another current in French painting may be said to start with Chassérieau, and to have been modified by the

[3] When this article was written the famous drawings by Ingres and Millet were not on view.

example of Ricard. Each artist influenced by it developed in isolation, and none have achieved as yet their full meed of praise. If we might describe Courbet's naturalistic movement as a sort of assertion of middle-class feeling for substance and fact, the stylists about whom I am about to write tended towards a decorative or a more expressive or intimate type of art.

In a former number of this magazine[4] I have warned the reader not to overestimate the influence of Chassérieau upon Puvis de Chavannes, represented here by one of his earliest and noblest works, the *Decapitation of St. John*. In this synthetic design, in the rendering of the draperies, rudimentary tree and the formal rendering of accessories, we recognize the unique aspect and temper common to the work of this great master; the charming and singular colour unusual in Puvis can be ascribed to no known influence; in the exotic perfume which envelops the *Salome*, however, there remains an indefinable trace of Chassérieau.[5]

Not far from this noble picture hangs an admirable work, *The Plague in Rome*, by Delaunay, an unequal artist, admirable in this one work, which shows the influence of Chassérieau, whilst his conscientious portraits reflect a remote influence of Ricard. Ricard, the magician, the supreme painter of women in the nineteenth century, whom I should have mentioned earlier in this article, is represented in the next room by a thoughtful portrait of a man, skied to make room for some nondescript modern work, and by a study of a woman who waits and watches in the golden twilight of the picture with haunting eyes and lips like some pensive flower.

Perhaps another generation may recognize quite readily that in expression, variety and delicacy Turner, Ricard and Watts are the original and subtle technicians of the century, and not Courbet or Corot and Manet. Perhaps it is unwise to prophesy, since all great emotional or thoughtful work requires emotion and thought in the spectator. Our civilization has witnessed the indifference of three centuries to the noble primitives; Tiepolo, Watteau and Houdon have each at one time been forgotten; Alfred Stevens is still unfamiliar to English sculptors; while France has forgotten the marvellous art of Paul Baudry, who died little more than twenty years ago.

A profound study of the great Italians resulted in one of the most astonishing and daring creations in the history of painting—namely, Baudry's cycle of decorations in the foyer of the Paris Opera. The sudden fame of these works can be estimated in contemporary writing; then followed a period of eclipse as sudden and absolute as that which overlook Tiepolo a few years after his death.

Baudry's famous portrait of *Madeleine Brohan* here exhibited counts among the portraits of the century. The painting of the hands and mouth is wonderful; nothing could surpass the luminous tones of the flesh; as yet time has not made interesting to us the ugly but beautifully rendered dress and Castellani jewels or some of the accessories. I had imagined that Baudry's elegant and 'militant' portraits might interest me but little; that the reverence and affection with which I viewed his decorations might fail me in his rather restless rendering of the women of his time; but this picture enchants me, and I am appalled to think that this great artist is often dismissed among faded academicians.

It is well known that Chassérieau influenced the strange, complex art of Gustave Moreau, but this can be overstated. This curious and unequal artist is represented by a *St. George and the Dragon* which expresses only one side of the painter's bent, where he appears as a sort of enameller or weaver of strange patterns in paint. Capable of amazing intensity of expression in such works as the *Hercules and the Hydra*; of a haunting and musical vein of invention in his *David*, exhibited many years ago in London, or in that early and fascinating picture where a nymph passes holding the head of Orpheus, which is one of the gems of the Luxembourg, in the *St. George* he aims at the effect of some fairy tale in a picture which is sudden and visionary in aspect, but not sufficiently fused or melodious. Compared with great painting and great drawing, Moreau's work is thin and feverish. Compared with what is often accepted as good painting and drawing—in the output of Courbet and Manet, for instance—it becomes profoundly sensitive and expressive. I owe to a malicious friend the statement that Moreau's later years were embittered by some photographs he saw of the work of Burne-Jones, in which he probably divined a coherence and element of fusion in which his work is lacking; that he raged against Whistler and the Impressionists, feeling the vacancy of much of their work and the mental vulgarity and bigotry which characterize the followers of their cult. Moreau, Puvis and Degas once were friends; with time their friendship wore badly, and each lived to deplore the blatancy of much contemporary painting without realizing that art can be good only with a few masters, and that the average tendencies are valueless now, as they have been in the past.

The veteran academician Hébert (a pupil of Ricard) exhibits three pictures. These are at once interesting and unpleasant, though more significant than many pictures painted almost yesterday by other members of the old Salon. Together with

[4] See THE BURLINGTON MAGAZINE, vol. xiii, pp 9, ff. (April, 1908).

[5] Would that this rare picture could be secured for the nation for £1,000 before it is too late, for the pictures by this master are as rare in number as the now unobtainable work of some Italian masters of the past.

such veterans as J. P. Laurens and L. Bonnat (that noble collector of old and modern art) he stands far above the exhibits by the conservative section of the Salon. E. Detaille, with *The Victims of Duty*, achieves a triumph in all that art should not be. In vulgarity of conception, ugly colour and paint and nerveless drawing, this is easily the worst picture in the entire exhibition. I believe that no royalty in Europe has missed visiting this painter's studio. One feels that the German Emperor would give back the French provinces to claim the art of Detaille for the Fatherland. Nothing in the English section shows so profound an indifference to all that makes for art. It is with a sigh of relief that one turns from such a work to the wall given over to the Impressionists. The great quality of fresh instinctive painting in the work of Manet was revealed to the English public some three years ago at the Grafton Galleries; two important paintings of his (one of them a masterpiece) now represent him at Dublin. In the Franco-British Exhibition he is represented by *Le Liseur*, an early and somewhat lifeless work, and by a large still-life, *La Brioche*, which is inky in tone—better, but not greatly so, than a good Vollon. The *Jeanne* represents a later phase of his practice which has influenced countless painters in the Salon. At his best Manet has painted enchanting pictures; at his worst his work merges into the output of a period which he helped to influence. Renoir fares better; all his three works are typical, one of them, *La Loge*, counting among his best pictures. If Renoir is the most unequal painter of the nineteenth century he is at his best less impersonal in his outlook than his fellow Impressionists. If Manet saw actual local colour in broad sudden patches with something of the transposition in their relation which characterizes the vision of a man of defective eyesight, Renoir broods by preference over bright summer colours and sees them like a tangle of coloured silks. At the start his work was influenced by Fantin Latour. The singularly unequal quality of his output may be ascribed not merely to the tyranny of an acquired formula which has burdened most Impressionists but to failing health, some of his canvases having been painted of necessity with the left hand. The absence of Degas (probably at his express wish) renders the discussion of one of the most complex and fascinating personalities of the nineteenth century beyond the scope of this article. The effect of the Impressionist group is unforeseen; each of them, Monet even, seems tranquil in aspect when compared with the conventional works of the old Salon hanging by. Whatever may be the future estimate of the value of this school, both in conscious aim and in result, their practice shows always a genuine love of their profession and a genuine love of nature. The space at my disposal does not allow me to analyze and praise other quite modern works by friends and contemporaries. I can only express a genuine pleasure in seeing again pictures that I liked in my youth, such as Cazin's decoration and Besnard's charming portrait group of his children. I am delighted to praise the *St. John* of Puvis de Chavannes which I admired in his studio, and to be able to state in print that it is time to do justice to Baudry. I am pained by the practical absence in both sections of a picture by a master and friend, A. Legros.

Despite gaps in representation, errors in precedence, and the atmosphere of jobbery which characterizes all universal exhibitions, there remains a fairly sequent series of representative works illustrating the art of France in the nineteenth century. These are shown among others that are on the mental level with the switchbacks and other popular attractions of this show at Shepherd's Bush.

CHARLES RICKETTS.

THE BRITISH SECTION

THE British Art Committee of the Franco-British Exhibition, which includes so many presidents of different societies, might well have invited the directors of our permanent galleries to their august councils. Mr. Claude Phillips would surely have not been *de trop*, and Sir Charles Holroyd and Mr. D. S. MacColl with their wonderful and recently proved capacity for hanging, apart from their knowledge and sympathies in English art, might have prevented certain errors of omission and commission. All committees, especially in connexion with art, are of course a mistake. An ideal committee should consist of two persons with power to reduce their number; Caesarism is the only possible alternative. Directors should be dictators. The great European collections which we admire, whether in a municipal building or at an auction room, were formed by one man's taste or at one man's discretion. Nearer home, in a city seldom held up for a model, the admirable tyranny of Mr. Hugh P. Lane has brought together the finest public collection of modern pictures in existence, with the possible exception of those at Birmingham and Manchester. But the English rivals devoted years where Mr. Lane has given months to his objective. Even at Shepherd's Bush the most happily chosen group of modern pictures is to be found, not in the British Pavilion at all, but in the remote and otherwise foolish Irish Village. It is quite worth the extra sixpence, however, to see what the persuasive talent of Mr. Lane can achieve, and ethnologically to realise the unexpected Celtic talent in our midst.

In this more democratic country nothing can be done without a committee; else the public might suspect unfairness, prejudice and jealousy, characteristically un-English faults confined

entirely to other nations. The significant names of Mr. Francis Bate, of the New English Art Club, and Sir Charles Lawes-Wittewronge, Bart., seem guarantees that any mistakes are due not to insufficient knowledge of contemporary art, to prejudice, internal dissensions, lack of catholicity or taste. Wisely perhaps, it has been assumed that our French visitors will spend their Sundays, when the Exhibition is closed, at the Burlington Fine Arts Club (in order to correct preconceived ideas of English pre-Reformation Art) or at the National and Tate Galleries, which fill up fairly enough the *lacunae* in a necessarily exiguous display. An invitation to tea with Mr. Herbert Trench at Richmond is the easiest way to become acquainted with the art of Mr. Wilson Steer, one of our leading landscape painters, of whom the French may have heard more than some of the committee seem to have done. Permission to visit the wonderful silk paintings of Mr. Charles Conder belonging to Mr. Edmund Davis will be a privilege such as the Exhibition does not afford: for one of the most original and exquisite English artists is unrepresented.

English painting has always been a Cinderella among the schools of Europe. Denied or neglected abroad, her treatment at home has hardly been creditable to our patriotism. She has been hustled by her older and plainer sisters, Religion and Literature, who have pulled her ball dress to tatters in trying to get it on themselves, and have enlarged the glass slippers out of all recognition in order to fit their splay extremities. When she *is* allowed to be seen, she has always been arrayed as the handmaid of something. She has been a 'tweeny' in the House of Intellect, the victim of kitchen politics below stairs; she has suffered from a want of unity of purpose or singleness of aim; she has had to please too many masters as well as herself—sometimes the public, sometimes the publican, the dealer, or the *nouveaux riches*. She was snubbed by the church of the eighteenth century and rescued by the moralitarian in the nineteenth; and hers is the head on which all the odds and ends of the world are flung. No wonder the French critics find that our art is odd when it is subjected to such odd treatment by those at home.

Who does not remember the shocking collection of British pictures in the Paris Exhibition of 1900? The impression left on the French critics was only partly modified by the small and rare collection of deceased masters at the English Pavilion in the Rue des Nations. At Shepherd's Bush we have risked a similar eventuality. In the Old Masters section, inadequate only perhaps owing to space, there is at all events evidence of an individual taste unravaged by the dissensions of a committee. Here are great masterpieces by Gainsborough: *The Duchess of Cumberland* and *The Blue Boy*, typical with others of English painting at its highest. They illustrate that Gothic element which Ruskin subtly detected in the most Romanesque of our portrait painters. Ruskin insists—and the point is not so fantastic as you would suppose—that Gainsborough is more interested in the faces of his sitters than in their bodies, in expression rather than form. This is true even of modern artists furthest removed from any Gothic inspiration; note the portrait of *Lord Roberts* by Charles Furse, that of a beloved servant of his government rather than an ideal general. How true even is it of Watts, the torch-bearer of tradition, the Italian tradition in English painting! This was apparent at the New Gallery recently, where his picture hung beside the Latin triumphs of France. Here, he is in an entirely Gothic environment and seems Latin enough by comparison. It is easy to understand why the French admire Lawrence so much more than we do ourselves; why we underrate, and why they possibly overrate him. Verlaine once observed in the course of a lecture that we were still Gothic in our art, our literature and our life, while France had put the Middle Ages away tenderly in a museum. Even S. Paul's—outwardly a Renaissance building, if ever there was one—is constructed on Gothic principles, and the pediment of the façade is, I am assured, only a gable.

It must be remembered that the programme for English painting promulgated by Reynolds in his 'Discourses' was never carried out seriously; all his recommendations were either ignored or actually reversed in practice; he hardly took the trouble to carry all of them out himself. He implored the students to go to Italy and copy Old Masters; they stayed at home and copied him; or they took Gainsborough as their model and studied their own scenery as the Norwich painters did. The valuable Latin element in our art, such as it is, comes down, however, through Reynolds; but it is a Latinism that has suffered a considerable sea change. It must be accepted that the English School has no Ingres, no Andrea del Sarto. Those conscientious painters who tried to carry out the recommendations of the great President failed dismally: they were splendidly null without being icily regular; of them there are happily few or no examples at Shepherd's Bush, so far as the eighteenth century is concerned. But if portraiture is superbly represented by Hogarth, Reynolds, Hoppner and Romney, and other painters, the by no means lesser glory of English landscape is hardly allowed to shine. An entirely English landscape by Turner would have been more apposite than the beautiful *Mercury and Herse* or even than the noble *Quillebœuf*. The large picture ascribed to Cotman, the authenticity of which was canvassed when it was shown at Burlington House some years ago, is hung too high for examination. The *Moonlight Scene* given to old Crome is by his

son, John Berney Crome.[1] There is, however, a fine Wilson belonging to Mr. Harland Peck and a particularly excellent Ibbetson, who, in the absence of striking rivals, assumes greater importance than we should accord him. The Barker of Bath is unusually poor ; an opportunity has been lost for rehabilitating an undeservedly neglected Old Master. Though the large *Dedham Vale* will have a particular interest for French artists (who owe, traditionally, so much to a painter of whose technique they must have hazy notions, if they examine the average Paris Constable), it was a pity to include two smaller works one of which is by a well-known imitator, and the other, apparently, by a member of the Norwich School.

If the *Canterbury Pilgrims*, by William Blake, was going to be hung at all, it should not have been skied. There are reasons, indeed, for placing it among the Preraphaelites as a kind of link or key to the school which owed something to the artist's inspiration. But it is, after all, an eighteenth-century criticism of mediaevalism, though painted in 1810, and Blake belongs to that century as much as the poet Gray. He was simply a Goth who woke up before the others ; and his was not a run-away knock at Strawberry Hill in the sense that Chatterton's undoubtedly was. *The Pilgrims* should have been hung beside the Gainsboroughs and Reynoldses by way of contrast, in order to emphasize the important circumstance that the English School is *always* one of surprises concerned with side issues ; anarchic, individual, and attracting genius into by-paths without unity of aim.

The most conspicuous things in the Preraphaelite room are, symbolically enough, an emergency exit (occupying the place of honour) and the *Golden Stairs* of Burne-Jones, which seems a gracious and gentle ladder by which we can descend into the arena of contemporary art. But before we clutch the bannister let us pay homage to certain works—*Le Chant d'Amour* of Burne-Jones, the gorgeous *Autumn Leaves* of Millais, the radiant *Work* of Madox Brown, and (pretending not to see *The Blessed Damosel*) the *Mariana* and *Bower Meadow* of Rossetti—though neither of them can be reckoned among the artist's masterpieces. The rare and delightful *Queen Guinevere* of William Morris is shamefully hung too high. It is one of the few pictures Morris ever painted, and technically it has a particular interest because the handling has not any apparent relation to Rossetti or Madox Brown. In its very dryness it is more mediaeval than any of their pictures, or that of the other Preraphaelites, save the early *Magi* by Burne-Jones. Though (to use a hateful word pregnant with possible error) it is entirely decorative, it has none of the falsehoods with which decoration, in its proper sense, must alone concern itself. Still, it is perfectly pictorial with all the wealth of accessory you find in a picture by Carpaccio or some Fleming.

The Greeks very nearly solved in marble, assisted with colour, the problem of unifying truth and pattern which Morris has here attempted in oil : we are often deceived by the verisimilitude of their bas-relief ; but their sense of style provoked the necessary and invaluable lie of isocephaly, by which even the youths and the horses of the Parthenon have no actuality. Pergamene realism, an unconscious longing for photography, brought antique art to an end long before its destruction by Roman connoisseurs. Hence the errors of Renaissance sculptors, who were deceived, partly by the antiques of a rather late date, and partly, along with the painters, by the still dimly understood aesthetics of Aristotle. A truth in decoration must be a pictorial fib ; or you relapse into admiration of views of towns on the more atrocious Worcester ware, Tintern Abbey on the coal-scuttle, and other examples of 'nature in art.' Morris came to believe that all pictures as separate entities were a mistake. In *Queen Guinevere* he seems to have been trying to effect a compromise by painting an isolated piece of decoration, which in another sense every picture becomes, if it be a good one. Yet it is a dangerous experiment, and its repetition became later on a stumbling block to the English School, though few will deny that Morris has succeeded delightfully. So-called decorative pictures painted without any relation to some definite place they are destined to occupy are usually dismal performances, even when the archaism and the conventionalism are not excuses for incompetence. Unusually well represented is another freak of the English School, Simeon Solomon, whom Burne-Jones is said to have appraised as the 'greatest artist of us all.' One of his best pictures, *The Mother of Moses* (badly hung), belonging to Mr. W. G. Rawlinson, when exhibited in the Academy called forth in the 'Cornhill' the admiration of Thackeray, a surprising champion. The *Love in Winter*, though weakly drawn, is also a beautiful example. Too many people only know of Solomon's hideous chalk drawings, which, executed when he was sunk in the lowest depths of drink and misery, have no

[1] Mr. Ross's conclusion is natural enough, for the open texture of the painting, as well as the subject, may seem at first sight to be more in the manner of John Berney Crome than of his father. Yet many of those who have followed the career of the father and son with attention will feel that the superb painting of the orb of the moon and the mills in front of it has just that quality which the older man obtains in his happiest moments, but of which the son was never able to produce more than a rough imitation. The loose handling of the unfinished trees and foreground illustrates Crome's study of Gainsborough, whose influence is seen in Crome's sketches more frequently than in his pictures, which were usually worked up to the current ideals of finish. It may be permissible, therefore, to see in this *Moonlight* a noble unfinished study by John Crome, in spite of its external resemblance to the facile night pieces of his far less gifted son.—Ed.

artistic significance or interest. His early pictures go far to justify Burne-Jones's opinion of him. Though conveniently grouped with the Preraphaelites he is remote from the principles as practised by the brothers or as laid down for them by Ruskin; nor did he follow the advice of the poet in the 'Bab Ballads' who took 'nature for his only guide.'

An everyday tragedy in England is that other people manage your business better than you can yourself. That is why we are a God-fearing and interfering nation. Even the Preraphaelite manner was carried to greater perfection by those who were never members of the brotherhood. You could not find a better or more typical portrait of the school than the *Mrs. Stephen Lewis* of Frederick Sandys, an artist who must be seen in small quantities. A number of his works recently brought together showed that he never fulfilled his early promise; and his recent work, like Solomon's, was detestable: he is seemingly ill at ease with his pigment, though his pen drawings are unsurpassable. That he was a Norwich painter gives him an historical importance of peculiar interest.

The marvellous *Val d'Aosta* of Brett is in some ways the most remarkable picture in the room. Hardly with exaggeration it may be called the most astonishing landscape in the English School. It violates with breezy vigour every canon of landscape, and was obviously painted on the eloquent prescription of Ruskin. Everything is there: nothing is suggested, nothing but the sleeping child in the foreground is composed. It treats the spectacle of mountain and meadow like a section of the human frame in a book on anatomy; it might be a surgeon's note of his summer holiday; or the frontispiece for a tract on the prevention of cruelty to landscape. Human ingenuity in paint could hardly go any further; though art has often done so. At the same time, if we cannot accept it as a model of what landscape ought to be, let us recognize its beauty and pay a tribute to the painter for his perfect success in what he attempted. He has tried what primitives tried charmingly enough in the backgrounds of their pictures — more especially the Flemings. But Brett's success seems to show the futility of the emprise; he does not give us the same aesthetic pleasure that we derive from the stammering failures of the Old Masters; this is art in its *second* childhood. Moreover, Brett, it must be noted, never followed up this daring *tour de force*; or that of the more beautiful *Stonebreaker*, or the only less clever seascape, *Britannia's Realm*, neither of which are shown here. He became the commonplace delineator of sham realistic sea views. Truth, however, he undoubtedly achieved, coming nearer to that combination of a truth in art and a truth in nature than almost any other English landscape painter. The great landscape painters willingly or unwillingly adjust the balance, faking one or the other scale. Wilson, Turner, Cotman and Crome and Constable selected, suppressed or emphasized. The artist's unalterable prerogative, of which Brett refused to avail himself, must not be confused with the doctrine of the Impressionists: the error of their critics, who complain of their lack of finish, or the error of their defenders who, maintain that there is nothing more to see or to be recorded. When a youthful enthusiast confessed to Ruskin that he thought the *Val d'Aosta* was better than Titian he was corrected by the sage, who replied, 'Different from Titian.' We should compare it with such pictures as *Crossing the Brook*, by Turner, and others, where great distances are superbly rendered, or with such miserable productions as *Over the Hills and Far Away* (hung where Walker's *Plough* ought to have been). It is undoubtedly as different from them as from Titian.

William Dyce's *George Herbert at Bemerton* is another interesting work by an unassociated Preraphaelite, wrought with greater skill than the originators sometimes commanded, always excepting Millais, that great amphibian, who was half artist, half academician from his birth.

No example of Edward Calvert—like his master Blake, a side issue in the English school—is to be found at Shepherd's Bush. One of his largest and most important pictures is at the Luxembourg, but he is unknown at the Tate or the National Gallery. French critics see in him, with all his defects of draughtsmanship, an interesting manifestation of English art synchronizing with their own—Fantin Latour and Puvis, whose work he could never have seen. He is more Graeco-Latin than any Englishman. Again you lament the absence of George Richmond, the first Englishman who could handle religious and historical subjects in oil (Blake never succeeded in that medium) without the insipidity characteristic of post-Reformation art. Alfred Stevens, our great, perhaps our only great, draughtsman, is also unrepresented. Since Whistler is included in the Black and White section of an exhibition where Mr. Pennell and Mr. Sargent are both exhibitors, why are there none of his pictures, which have so profoundly influenced the younger generation? This particular omission is inexcusable.

In the water-colour rooms, where you would have thought the committee might have roused itself to justify almost the only artistic reputation we have in France, the display is quite deplorable. Some brilliant Rossettis (notably *Ophelia's Madness* and the superb *Paolo and Francesca*), *The Green Summer* and *Backgammon* by Burne-Jones illuminate one wall; and others by J. F. Lewis and Ruskin are all worth careful study. But the famous early English water-colour school to which Britons are patriotically attached

(and generally spoil with gold mounts) like Uncle Adam in Stevenson's story make 'an awful poor appearance.' There is nothing absolutely dazzling by Turner; the John Robert Cozens is a wretched specimen; Cotman is absent; and there is only one Girtin. We can only goodhumouredly echo the hearty laughter of the French visitors over this particular section on a day when there was nothing much to laugh at. How much better if all the pictures had been chosen by Mr. Marion Spielmann, whose taste is obvious in such excellent choice as there is; or to any ONE member of the committee, however much you might have deprecated his selection.

The charming *Renaissance of Venus* by Mr. Walter Crane is a fair haven from which to embark on a rapid survey of the modern section of British painting. This was first exhibited in 1877 and became the property of Watts, who particularly admired it. The year was an eventful one, because it saw the opening of the Grosvenor Gallery, which was destined to be the focus of much ridicule, and for many years the home of pictures condemned by the authorities at Burlington House, although the Guelphs often hung side by side with Ghibellines, and the wise and foolish virgins lit their lamps at the same hospitable shrine. The Preraphaelites were settling down to a languid aestheticism; Rossetti was never an exhibitor; and the Impressionists were making their first public manifesto in London. The more particularly esteemed pictures from these schools belong perhaps to an earlier date; but, apart from this, it is informing to glance at the catalogue and to realize the artists whom Sir Coutts Lindsay on his own initiative was able to muster. The gallery contained no less than seven Whistlers (including the *Henry Irving*), two masterpieces by Watts (*The Hon. Mrs. Percy Wyndham* and *Love and Death*), three Albert Moores, eight Burne-Joneses (including *Merlin*, *The Days of Creation*, and *Venus's Mirror*), four Holman Hunts, and other works by artists now seen in Shepherd's Bush. And this was no retrospective exhibition; Venus, indeed, had risen from the sea! It will, of course, be urged that we cannot replace the immortal dead. But I believe that it would have been perfectly possible to have filled the galleries at Shepherd's Bush with an exhibition of *living* artists quite as remarkable as the Grosvenor of 1877.

With all respect to a much-advertised tea, I refuse to believe that the leaves of thirty years ago are more delicious than those of to-day. Only the selection must not be made by a committee, or art politics will interfere. Why has Mr. MacColl's only water colour been placed on a level with the visitor's boots? Why is Professor Tonks represented by only one small picture, which is skied? As an official, quite apart from his unique position as an artist whose vigorous influence has produced such noble results, he was entitled to more honour. Where are the *Strolling Players* and *Rosamund and the Purple Jar*? Where is Mr. Wilson Steer's *Hydrangeas* and *Nidderdale*? and where, indeed, is Mr. Steer's picture at all? In the catalogue it is well named *That's for Thoughts*. The *Doll's House* of Mr. Rothenstein has lost none of its sombre power, and is one of the fine things possible to see. Two characteristic and beautiful pictures, the *Delia* of Mr. Charles Shannon and *Supper Time* of Mr. Strang, are so ingeniously placed as to be quite invisible.

Even the Academicians are not too well represented, with the exception of Mr. Sargent, Sir Laurence Alma Tadema, Mr Alfred East and Sir Edward Poynter. From the President's point of view, which may not be precisely that of the advanced critic or artist, his portrait of *Mrs. Murray Guthrie* is a singularly beautiful picture, to which the model has contributed no small share. The accomplishment of the painting is, as they say, a lesson for all of us. And if *Atalanta's Race* be a trifle empty for its length, we may learn from it why the Academy has sometimes lost time by stopping to pick up the apples discarded by those who are making for the goal. From Sir William Richmond should have been extracted the splendid *Bismarck*, or, if that was inappropriate for an exhibition intended to dazzle the French, his portrait of *William Morris* and *A Memory of Sparta*, the most poetical of all his paintings. Neither the *Borgia* nor any others shown by Mr. Orchardson betray his power for conjuring incident into the dimensions of paint; they would hardly explain to a practical French visitor his deserved and recent triumphs in the auction room. The wonderful precision of Sir Alma Tadema is, however, admirably presented, and Mr. Alfred East, who never seems quite satisfied with his academic flag, by a fascinating landscape, *The Shepherd's Walk at Windermere*. It is pleasant to see the *Derby Day* of Mr. Frith in its present surroundings. This is essentially a picture for a popular exhibition, a national treasure like the Crystal Palace or Osborne. Among artists a morbid reaction in its favour has very properly begun. Though it can never occupy the same position in the heads of the English critics that it does in the hearts of English landladies, it is impossible not to admire the invention and skill of a painting that is most certainly a document in the social, if not the artistic history of England. The articulation of gesture, the variety of attitude in the figures, the absence of monotony, make it a real triumph, not exactly of art but of English painting. Intrinsically how far more artistic it is than many so-called classic and idealistic pictures of the nineteenth century—those of Leighton for example, or rather not for example but for instance! Mr. Frith's directness and materialism are ever so much more valuable

than the false subtleties of fancy painting such as you get in Pinwell and Walker, with their Evangelical aestheticism and wobbly execution. No wonder some of the younger men, such as Mr. Orpen and Mr. McEvoy, seem to derive more from Mr. Frith than from the theatrical properties of the pseudo-romantics, the heavy-weights in the English School of signed artist proofs. Mr. Orpen is seen to advantage in *The Valuers*; though his work in Mr. Lane's Irish Gallery ought not to be missed, where may also be seen Mr. Gerald Kelly's striking portrait of the dramatic sensation, Mr. Somerset Maugham, and the lovely pictures of Mr. Charles Shannon *(Mrs. Patrick Campbell* and the *Hermes)*. Of those who in spite of all temptations remain English, Mr. Augustus John may be congratulated on the finest portrait, *Professor Mackay*, in the whole of the modern section. It is more likely to convert waverers to a belief in the artist's genius than the wilful and wayward *Seraphita*, who, however, should have been here because of the interest she would have had for our French critics with their stagey ideas of the English 'Miss' and the ordinary Alpine climber *en route* for Switzerland. Here at all events is an artist to whom we may point when foreigners remind us that Mr. Sargent is an American trained in Paris and that English painters cannot draw. However glad we may be to see *Isabella and the Pot of Basil* by Mr. Holman Hunt, *The Strayed Sheep* or *The Hireling Shepherd* should have been secured because of their importance in modern English landscape, of which they were, in one sense, pioneers. The treatment of shadow in *The Hireling Shepherd* was without precedent in English painting. Though the Scotch do themselves fairly well, Mr. Hornel has been much too modest; it would have been agreeable to see again *The Druids* and *Among the Wild Hyacinths* shown in that last sensational death-bed confession of the Grosvenor Gallery. The corporation of Liverpool contributes the famous *Idyll* of Mr. Greifenhagen; and another picture which ought never to have been hung in the limited space at the disposal of the committee; it is a monstrous work in both senses of the word.

The section devoted to modern watercolour can only be described as unrepresentative, and that to black-and-white as ingeniously misrepresentative. There are, however, good things by Mr. Pennell, Mr. Muirhead Bone, Miss Airy and two atrociously framed Aubrey Beardsleys.

If English artists are neglected on the continent or at home, they always take it out of sculpture, on the principle of the child who, itself in disgrace, punishes its doll. The images at Shepherd's Bush are all arranged on the lines of Madame Tussaud. French and American visitors will, of course, admire Mr. Harvard Thomas's *Tenerum Lycidan quo calet juventus nunc omnis*, and about whom the Academy was tepid. The strange, archaistic beauty of this work cannot be seen to advantage in its present position, but its stylistic qualities irresistibly recall the great pre-Pheidian masters—the body and shoulders the primitive 'Strangford' or 'Omphalos' Apollos. There are several delightful statues by Mr. Gotto, whose *Slinger*, however, seems to have borrowed the feet of a Rodin; *Tigers*, by Mr. Swan; and by Mr. W. B. Fagan there is a pretty little head (No. 1,274), easy to find because it is near a door. With few exceptions, 'degli altri fia laudabile il tacerci' in the words of the most sculpturesque of poets.

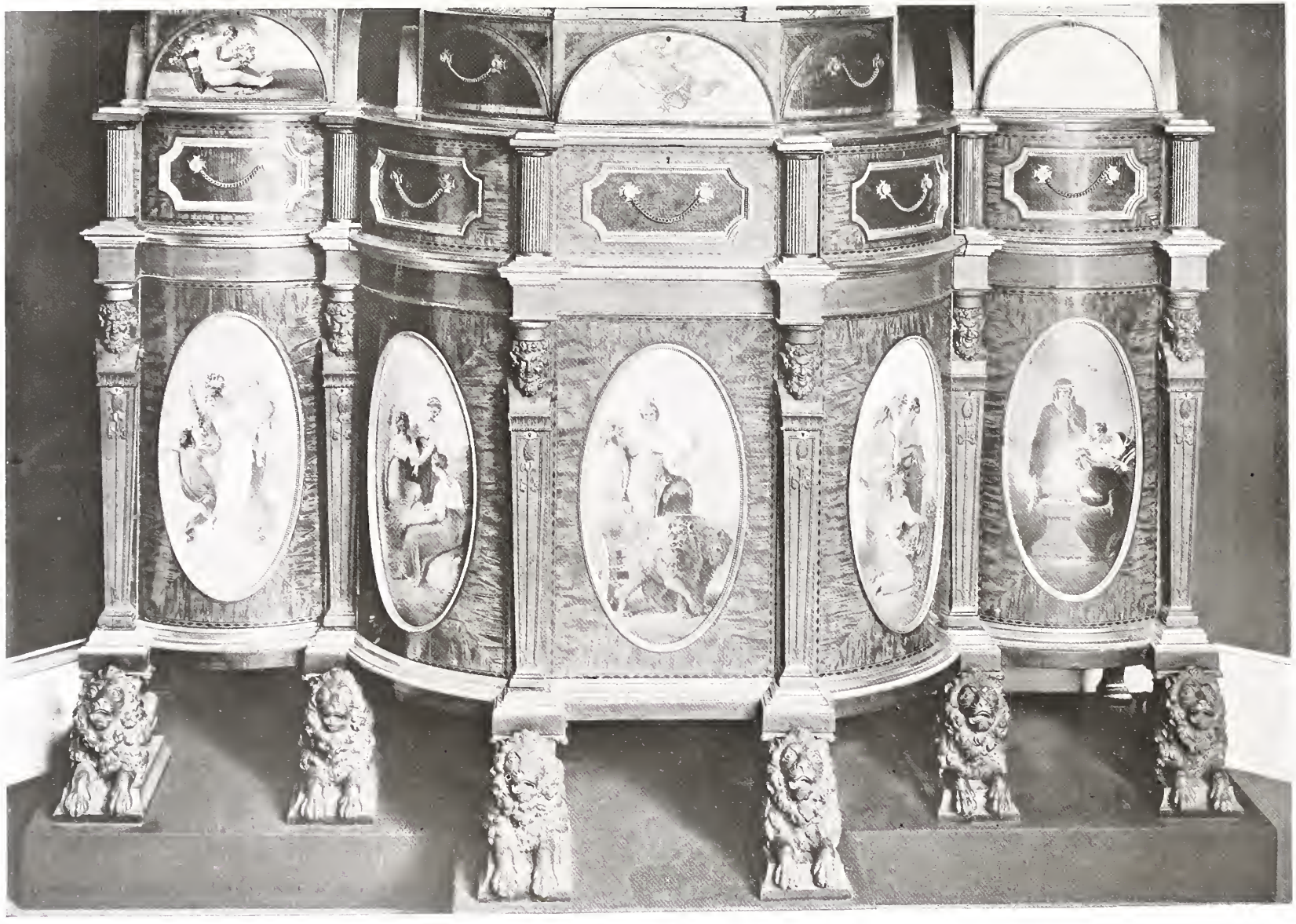
ROBERT ROSS.

NOTES ON THE APPLIED ARTS

AMONG the significant events which remain in the popular mind as landmarks, the Great Exhibition of 1851 has secured a fame comparable to that of the Battle of Waterloo; nor is that fame undeserved. The exhibition was a real landmark, and that in more worlds than one. In the world of politics it was the culminating point of the era of optimism which grew up with the peace of Europe after the fall of the first Napoleon, which was shaken by three great Continental wars, and which only the gloomy close of the nineteenth century could effectually dissipate. In the world of art the exhibition was no less memorable. It marked the climax of a particular phase of ostentatious vulgarity, of a pride in mere elaborate mechanism that brought about the great reaction which in painting we associate with the Preraphaelites, in criticism with Ruskin, and in the field of the applied arts with William Morris.

The development of the applied arts in France and England has, however, been conducted on separate and divergent lines, as an inspection of the 'Palaces' of English and French Applied and Decorative Arts at the Franco-British Exhibition will prove. It may be said at once that the display is neither as fine nor as striking as might have been expected, and that it is almost wholly commercial in character, while the lateness of the date at which the French sections were ready for examination put a serious difficulty in the way of comparison. Several of the exhibitors, especially among the goldsmiths and silversmiths, have made the mistake of trying to show too much, and loading their stalls and windows with a mass of unremarkable objects, where one or two interesting pieces would both have attracted more attention and testified more eloquently to the quality of the work done by the firms in question. Amid much that is uninteresting and some things that are unworthy of a place in anything but an ordinary shop window, it is possible, however, to form some idea of the condition of the applied arts in the two countries, and to trace the different influences which account for the divergence.

International exhibitions of any kind do not,



LOWER PART OF A CABINET DESIGNED BY SIR WILLIAM CHAMBERS AND PAINTED BY WILLIAM HAMILTON (1783). LENT BY MR. R. W. PARTRIDGE

perhaps, offer a perfectly fair ground of comparison between nation and nation. They have always to be organized on a more or less commercial basis, and it is inevitable, therefore, that even in exhibits of the decorative arts the influence of the man of business should often—perhaps in the majority of cases—somewhat overshadow the results produced by the artist and the craftsman. In this respect neither the French nor the British section can claim a decisive superiority. The older English firms, it is true, make no very reprehensible concessions to the tourist public, and the exhibits of Messrs. Elkington, Messrs. Garrard, Messrs. Mappin and Webb, and the Goldsmiths and Silversmiths Company are as free from the appearance of mere window display as are the exhibits of two or three of their important French competitors such as MM. Christofle or Susse.

A comparison of the two sections reveals one radical difference between the products of the two countries. The best English work is based entirely upon English designs of the seventeenth and eighteenth centuries, and in some instances this reliance upon past designs goes so far that fine pieces of old plate are exhibited side by side with good modern facsimiles. Where our plate is not based upon these old models (as in the case of certain exhibits of sporting trophies and the like) it follows the base examples of the Victorian epoch, and, though frequently elaborate in execution, it is at once put out of court by its meretricious pomposity. A large proportion of the pieces, however, are reproductions of older models, and, since most of those models were in one way or another excellent of their kind, the general effect is good, even if it be somewhat lacking in originality. It was perhaps somewhat unfortunate for England that two or three of the independent craftsmen, whose work we have from time to time admired at the New Gallery and elsewhere, could not have been given a prominent place. Such work as that of Mr. Cooper, for example, would have strengthened the English section considerably, even if it had made its appearance under the wing of one of the great manufacturing firms, who naturally command the most prominent positions.

We miss, in fact, that element of independent craftsmanship which the Arts and Crafts Society introduced and has so creditably maintained, and are driven to recognize that a large majority of our designers are still anonymous workers in the employ of great commercial houses. It is thus as commercial workers that they have to be noticed in any description of the show at Shepherd's Bush. Yet if their work were no more than mechanical manufacture it would not deserve mention, and the mere fact that it is mentioned, even under a trade description, should be taken to imply that in such cases the tradesman has not quite overwhelmed the artist.

When we turn to the French section we find a somewhat different state of affairs. Here two tendencies seem to be at work. First we have to face an old, and possibly moribund, ideal of minute, skilful finish applied to objects of no artistic importance (such as handles for ladies' parasols and small trinkets), yet applied to them with a certain conscientious perfection that is not without merit of a kind. In the combination of pretty enamels with highly wrought goldsmiths' work the French craftsmen show undeniable capacity. The designs may not be of a very high order, and the work may be no more than rather expensive shopwork, but still, in its way, it has a daintiness and appropriateness to feminine uses that ought not to be underestimated. It is distinctly ingenious and pretty, and from the aesthetic point of view is perhaps no less meritorious than that rigid abstention from the ornate which, combined with perfect workmanship, is its Bond Street equivalent.

This, however, appears to be a moribund craft, if we may judge from its present representation. The more elaborate French exhibits, almost without exception, display a very different tendency. 'L'art nouveau' is a phrase vulgarized by advertisement, discussion and abuse. It was wholly English in its origin. William Morris was its grandfather, the Arts and Crafts Society its parent, 'The Studio' its foster-mother. In Great Britain its influence was on the whole healthy and stimulating, but when it once started its career on the continent that career speedily became one of riot. Where it came upon new civilizations the results, as might be expected, were disastrous, and, like Frankenstein's monster, it now threatens to overwhelm central Europe with its monstrous progeny.

In France, however, it met with a stable civilization and an organized system of taste just on the point of revolting from the crude display of the Third Empire in favour of the *barocco* elegance of the eighteenth century. That reaction was so strong that the Arts and Crafts movement could not overwhelm it. It was driven to make terms of peace, and the French section of the Exhibition is everywhere influenced by the resulting compromise. The sweeping curves that in Eastern Europe either run wild riot or are contrasted with solid masses of Egyptian severity, in France take on something of the character of an eighteenth-century festoon, and burst everywhere into artificial blossom. The result is ornate and sometimes extravagant; it is rarely or never wholly satisfying. The easy sweep of the curvature, the skilful workmanship of the elaborate leafage, the carefully 'matted' surfaces have a mechanical effect. They would make admirable decoration for the dinner table of an expensive hotel, but in a private house they would be tiresome.

If we compare them with fine examples of French eighteenth-century work we shall see in a moment

where the weakness lies. That admirable school of craftsmanship was permeated from first to last by a very real feeling for design and proportion. A mount by Caffieri, for example, is not a mere exuberant flourish, but a deliberate construction carefully calculated to serve the particular end in view. In the modern work we no longer see the same careful foresight to preserve a just relation between plain and decorated surfaces, between large curves and small, between the rigid lines which make for architectural stability and the flowing lines which give energy and life. Everything has been sacrificed either to exuberant ease or to an insensitive simplicity that results both in stiffness and emptiness.

Perhaps the most instructive of all the exhibits in this section is that contributed by the Administration des Monnaies et Médailles. In numismatics the French, for a century or more, have been immeasurably our superiors. As a race they have a certain natural aptitude for sculpture which we do not possess. In France an Alfred Stevens would be no solitary phenomenon, but would appear only as the natural culmination of a widespread national talent. The early French medals are of surpassing interest, whether our inclination lead us to linger over the terrible indictment of Charles X, over Mary Queen of Scots as wife of the Dauphin, over Louis XIV aping Alexander the Great, or over the wise Colbert. Later, after a period of florid decadence, excellent work is done under the influence of classical models, and Euainetos is seen to be the true originator of one of the most successful of modern coin designs, as well as of what is perhaps the most perfect Hellenic example.

Once more, however, as in the case of the decorative metal work, 'L'art nouveau' steps in to modify and improve with the most deplorable results. The old sense of refined proportion at once vanishes under the impulse of the new movement, and in no art is refined proportion so vital and essential as in that of the numismatist. The circular medallic form is discarded for honorary purposes in favour of a rectangular plaque, on which the design loses all the significance it might have secured by subtle spacing, while to make matters worse the actual surface of the metal, to which the medallist looks for his most delicate gradations, his rarest hints and suggestions of modelling or character, is obscured by a uniform artificial dulling or roughening, which makes the noblest material look like cheap alloy or coarse electrotype. The art that could withstand such ubiquitous assaults would indeed be a great art; and nothing proves the essential vitality of French sculpture more conclusively than the fact that a certain remnant of grace and style survives even in these degraded plaquettes. Nor is it for us to throw stones. Our own numismatic art has sunk into such a slough of hopeless official and commercial conventionality that even these misguided French examples seem by comparison to have both style and spirit.

Had the sections devoted to furniture and the allied industries in France been in a more forward state of preparation, it would have been easier to form a fair estimate of their importance. When these notes were made it was difficult to see any marked indication of originality, either in design or manufacture, the principal firms being apparently content with tolerably skilful reproductions of eighteenth-century patterns. Nor among the minor English exhibits was there much that seemed to call for special notice, while the large English manufacturers of furniture do not seem to have patronized the Palaces of the Applied Arts.

The principal interest of the English furniture section was thus concentrated upon the objects shown by the chief dealers in antique furniture, and upon the work of a few firms of decorators. The foremost place was undoubtedly taken by a series of three rooms, representing the styles of William and Mary, of George I and George III. These rooms were the joint product of three firms, Messrs. Cardinal and Harford supplying the carpets, and Messrs. Mallett the furniture, while the decoration in each case was carried out by Messrs. White Allom. All did their work well, but a word of special praise is due to the excellent taste which governed the decorative schemes. The peculiar serenity of the old panelling was most happily caught, its restful quality being made doubly pleasant from the contrast it provided to the more florid style of eighteenth-century France. The carpet in the Chippendale room was also attractive.

On the opposite side of the gallery Messrs. Hampton showed a panelled room copied to scale from one at Hatfield. It did not, however, show quite to the same advantage as the rooms previously mentioned; possibly because a setting of solid oak is really best suited to the country, to rooms often flooded with sunlight, and to an outlook upon green lawns and bright gardens, or, in the evening, to the cheerful glow of a log fire upon an open hearth. In the glare and bustle of an exhibition its homeliness is out of place. If the panels are on a modest scale they tend to look forlorn, if on a large scale they may seem heavy and pompous. The loan collection of furniture arranged close by contains some notable pieces, among them one of the sumptuous chairs from Knole, and an exceedingly curious example of Chippendale's carving in the Chinese manner; but its usefulness and interest would be greatly increased if the specimens had been properly described and catalogued.[1]

[1]The so-called Official Guide sold in the exhibition is even more comically inadequate in its treatment of the sections of

The centre of the gallery, like the sides, is largely occupied with loans; the collection of Old English glass and Worcester china being specially good, and contrasting strongly with the modern products of the same kind shown elsewhere. A curious set of parcel gilt plates, engraved after Aldegrever's prints representing *The Labours of Hercules*, also deserves notice. The most prominent object in this section, however, was the large satinwood cabinet made for Charles IV of Spain, lent by Mr. R. W. Partridge. Designed by Sir William Chambers, painted by Hamilton, and made in 1793 by Seddon, Sons, and Shackleton, it represents an effort, unusual if not unique, in English work, though comparatively common among the French *ébénistes*, to raise the art of furniture-making into the regions of architecture. Had it been their national intention to rival the French cabinet-makers in their own field, the English could have chosen no greater designer than Sir William Chambers, and something of the massive grandeur of the façade of Somerset House is evident in his design. William Hamilton, too, was admirably fitted to second Chambers, and his panels of the Four Seasons, of Fire and Water, of Night and Morning, of Juno and of Ceres, are as fortunate specimens of decorative work as eighteenth-century England could show. Like some of its French rivals, the piece combines the functions of a bureau, a jewel-case and a dressing-table. The workmanship without and within is of extraordinary nicety and elaboration. So elaborate indeed is the cabinet that it is only on detailed examination that its merits can be properly judged, and at Shepherd's Bush it suffers for want of an appropriate background. A French piece of the same importance would suffer less, for experience had taught the French designers the advantage of making cabinets compact like a decorated chest. Chambers, making a single excursion into an unaccustomed field, relied upon his architectural experience and, giving free play to his fancy, designed not so much a piece of furniture for a mansion or a palace as a wonderful building of carved and painted wood, unrelated to any scheme of interior decoration.

As we have seen, the decorative arts in England are represented chiefly by wise reliance upon past models, but one or two specimen rooms indicate other tendencies that are at work side by side with this skilful antiquarianism. The famous firm of Morris & Co., for example, contribute some elaborate specimens of their craftsmanship, which serve alike to illustrate the development of the Arts and Crafts movement in England and to form a link with the kindred work that is being done on the continent. The exhibit of Messrs. Godfrey Giles suggests a possibility of development in another direction. Here the scheme of decoration seems to be controlled by very practical considerations, and is carried out with attractive wallpapers that can be washed, and cushions stuffed with springs instead of horsehair; in fact it almost seems as if the increasing strictness of our views upon sanitation and personal cleanliness might react in time upon the decorative arts and supply them with a fresh stimulus, at least so far as dwellings in crowded cities are concerned. The word 'sanitation' does not naturally suggest things of beauty, and customs die hard, but if it were possible to speculate with any certainty on the tendencies of the future, it would not be unreasonable to recognize the probability that the next development of decorative art for town dwellings will take a channel more consonant with the laws of healthy life than several past fashions have followed.

Yet the exhibition as a whole can only be described as disappointing so far as the decorative arts are concerned. It is not that things rare, curious and beautiful are lacking, but rather that the good things appear to have come there by chance, and not as the outcome of any reasonable organized plan. Valuable objects seem to have been plumped down haphazard in the middle of a cheap bazaar; sections to be classified without principle, and arranged without method. So far as it was possible to judge in the midst of this confusion, certain important arts, such as those connected with textiles, were not represented at all in any serious sense of the word; for such exhibits as there were seemed aimed only to catch the attention of the people who crowd to 'sales' in Oxford Street. Possibly the organizers of these shows know their public; but we cannot help thinking that if they had tried to make the arts section into an organized and representative whole, instead of leaving it in the condition of a slipshod emporium, they would have served their public just as well and the exhibiting firms much better. A combined show of the industrial arts of France and England would have been an immensely interesting and attractive thing. As it is, this section is saved from being a fiasco by the enterprise of the few firms, who have taken matters more or less seriously. We do not perhaps realize how high is the average of their taste, till we light upon a certain sideboard of specimen woods in the New Zealand Palace.

Applied and Decorative Art than such publications are wont to be. In this respect, indeed, the whole exhibition compares most unfavourably with its primitive fore-runners in South Kensington. There the official catalogues at least gave a more or less detailed synopsis of the principal objects on view, instead of devoting themselves largely to what may be termed the swing and roundabout departments of the fair.

A RECENT ADDITION TO THE NATIONAL PORTRAIT GALLERY

BY LIONEL CUST

A VALUABLE addition to the National Portrait Gallery has recently been made by the purchase of a small panel portrait of the Lady Margaret Beaufort, Countess of Richmond and Derby, the mother of King Henry VII. The Lady Margaret, as she was usually styled, was the only child and heiress of John Beaufort, Duke of Somerset, and grandchild of John Beaufort, first Duke of Somerset, the eldest of the three legitimated sons of John of Gaunt, Duke of Lancaster, the fourth son of King Edward III. The extinction of the House of Lancaster in the male line at the death of King Henry VI left the Lady Margaret with a claim to the crown of England. She was born in 1441, and at the age of fourteen only was married to King Henry VI's half-brother, Edmund Tudor, Earl of Richmond, who died in the following year, leaving her with an infant son—Henry, Earl of Richmond, afterwards King Henry VII. Three years later the Lady Margaret was re-married to Sir Henry Stafford, who died in 1472, in which year she was married for the third time to Thomas Stanley, second Earl of Derby, who was greatly instrumental in securing the crown for his step-son, Henry VII. In later years the Lady Margaret, who was devoted to works of piety and charity, took religious vows, and under the influence of Bishop Fisher she founded the colleges of St. John's College and Christ's College at Cambridge, and professorships of divinity at both Oxford and Cambridge. She survived her son King Henry VII, but died only a few months after the accession of her grandson, King Henry VIII, in 1509, when, as Fisher declared, 'all England for her death had cause of weeping.'

The portraits hitherto known of the Lady Margaret appear to be in every case memorial portraits, painted for her numerous charitable or learned foundations, and representing her in a religious habit, with an austere and somewhat severe expression. The portrait recently acquired for the National Portrait Gallery shows the Lady Margaret in a more youthful and more pleasing aspect. She is seen to below the waist, standing or kneeling, in a conventional attitude of prayer. She wears a tight-fitting chocolate-brown robe, gathered in small pleats across the bosom and cut open at the neck with a grey edging, above which is a black wimple entirely covering the neck and reaching up to but not extending over the chin. The dress has grey fur cuffs at the wrists. Over the head she wears two (or possibly three) hoods. The outer hood is of light brown brocade patterned silk, edged with a broad white border on which is a bold floriated pattern, and studded with rubies and pale blue sapphires along the outer edge. The inner hood, or hoods, consists of a light white patterned hood, surmounting, or bordered by, a fine white cambric hood or veil, which falls over the face, and is transparent enough to enable the portion of the eye and eyelid over which the veil falls to be seen through the tissue of the cambric. The delicate, ascetic but still youthful features have an earnest look, the eyes being pale grey, and the well-shaped lips slightly tinted with pale red. The outer hood is lined with a dark brown material covered with a criss-cross pattern, which can be seen in the shadow above the shoulder. Her hands are clasped in prayer, and she wears rings on the first, third and fourth fingers. The knuckles and wrinkles of the skin on the finger are carefully drawn in a somewhat mechanical manner, and the shape of the finger nails is carefully outlined. The background is dark olive-green with a diaper pattern showing the portcullis, the badge of the Beaufort family. In the upper left-hand corner are the armorial bearings of France and England within a bordure gobonny, the arms of the Beaufort family, in a lozenge-shaped shield denoting a woman and an heiress. Round the lozenge has been added at an early but later date a dark escutcheon made out to carry the inscription, MARGARETA MATER HENR 7 COM^{A} RICHMONDIÆ & DERBIÆ. The painting, which is in excellent preservation, is painted on an oaken panel, measuring about 17 by 12¼ inches. It may have been the wing of a diptych, the dexter wing of which may have been destroyed at the Reformation.

A special interest attaches itself to this portrait in that it represents a lady of English birth painted some time before the close of the fifteenth century. The style of painting separates it from the purely Flemish school, and leads one to think that the portrait is really of English origin. There is a directness, a matter-of-fact look, and a sobriety about the portrait which suggest an English, as opposed to a Flemish, or even a French origin. There is no trace, again, of the hand of a miniature painter, accustomed to paint in little—a branch of the arts which was up to a certain date brought to particular excellence by artists of purely English origin. Considering the quiet, secluded life which the Lady Margaret lived, as far removed as possible from the turmoil of politics and warfare, her mind set upon religion, charity, learning, and the welfare of her poorer brethren, it would not be surprising to find her also as the patron of artists, and the rival therein of her contemporary, another Margaret, the famous regent of the Netherlands.

The picture was formerly in the collection of Viscount Powerscourt, and was purchased in 1883



MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY
RECENTLY ACQUIRED BY THE NATIONAL PORTRAIT GALLERY

by Messrs. H. Graves and Co., who resold it immediately. It was purchased for the National Portrait Gallery at Christie's on January, 27th, 1908, at a sale of pictures belonging to the late Mr. Edward J. Stanley, of Quantock Lodge, Bridgwater.

THE PASSAGE OF THE RAVINE BY GÉRICAULT

BY C. J. HOLMES

ALTHOUGH in England of recent years we have become familiar with the productions of what is commonly called the Romantic movement on the continent, as a nation we possess hardly any pictorial documents that bear upon its origin. To trace the process of transition from the art of the eighteenth century to the art of the nineteenth century on the continent, we must still turn to the Louvre. At the moment, however, there is a picture on exhibition in London which illustrates so aptly the great period of transition between the past and the present that it calls for some notice quite apart from its intrinsic excellence. *The Passage of the Ravine* by Géricault, which was on view in Messrs Obach's galleries last month and is reproduced here by their permission, may indeed be regarded as a typical example of the spirit in which arose the revolution against the classical conventions of the eighteenth century and all the limitations of artistic enterprise which those conventions implied.

Not that Géricault can be regarded as the first revolutionary. From time to time writers on the great masters of the eighteenth century have discovered in one or the other of them the germ of the movement which was to be the predominating feature of the nineteenth century. Yet even Chardin —of all masters perhaps the one whose detachment from his age was most complete, whose freedom from the grandiose or luxurious ideals of contemporary patronage was most conspicuous—even Chardin was not a revolutionary. He was but a gifted successor of a tradition, less highly honoured perhaps, but in its degree no less firmly established than the traditions on which the other painters of his age composed their flamboyant heroics, posed their self-conscious portraits, or built up their enchanting paste-board Arcadias.

The art of the nineteenth century was also to be heroic, but its heroics were the heroics of a nation still living and fighting the world for its existence, not the heroics of nations that had fought for existence two thousand years ago. The true beginning of the change was made by Napoleon, when he employed Gros, the pupil of David, to celebrate his military triumphs. In Gros's return, after the fall of Napoleon, to the rigid classicism of his master, and in the tragedy which ended his career, we seem to have evidence that Gros was a revolutionary *malgré lui*. With all his gifts—and it is folly not to recognize that they were considerable—he was from first to last a follower rather than a leader. Before and after his connexion with Bonaparte he was a blind slave of David: in the interval he was the blind slave of the Emperor.

Much as Napoleon may have desired to perpetuate his personal fame through the grandiose formulae by which the triumphs of Alexander or the Horatii had been introduced to the national imagination, his own dramatic sense constantly inclined him to make a warmer and more direct appeal to his people. This human, emotional element underlies all the dignified phrasing of his public pronouncements, and is the inspiration of the great series of pictures which Gros executed for him. In them the stiffness of the old formulae of design is exchanged for life, freedom and movement; the colour is made warm and glowing; while the figures themselves are represented in the dresses they might actually be supposed to have worn, instead of in the togas and buskins of antiquity.

It is no wonder that the appeal to the public was immediate and forcible, or that, when with the return of the Bourbons Gros reverted to the manner of David, the reversion was regarded by independent minds as a ridiculous anachronism. He had opened the floodgates of freedom and was overwhelmed by the torrent that poured through.

Between Delacroix, the chief of this band of liberators, and Gros, the unfortunate pioneer of freedom, the connecting link is Géricault. By the time he was twenty-one Gericault had proved himself not only the foremost of Gros's followers in celebrating the military spirit of the Napoleonic epoch, but one who brought to the work a fresh and vigorous dramatic element, of which the great *Radeau de la Méduse*, exhibited in 1819, is the most important example. In connexion with his influence on his successors it must be admitted that his dramatic feeling found vent in strong contrasts of light and shade rather than through colour —and colour was the real *casus belli* of his age. Géricault, in fact, used colour perhaps more freely in his first works under the influence of Gros than in those painted after the year 1815, when a visit to Italy had given him additional knowledge both of life and of pictures. Whether his visit to England and the deep impression made upon him by

the works of Lawrence, Constable and Ward would in the end have brought him to a point of view similar to that of Delacroix we cannot guess. The accident which brought about his death in January, 1824, at the early age of thirty-two, left Géricault but little time to profit by his new experiences; and the task of carrying on the torch of artistic vitality fell to his young studio-companion, Delacroix.

The works executed by Géricault in his brief career are comparatively few, even in the public galleries of France. Outside the Louvre there are, I believe, only some fine studies at Rouen and a portrait at Havre, while at Avignon there is a copy of Gros's sketch for the *Bataille de Nazareth*, and Géricault is said to have paid a thousand francs for the privilege of making it. The appearance in England of an important picture by so rare a master is thus a matter of some artistic interest, especially since *The Passage of the Ravine*, dating from about the year 1816, is in every way typical of its maker's genius, his military inclinations, his love of horses, his forcible but somewhat gloomy dramatic feeling, his spirited brushwork, and, above all, the exuberant vitality and energy of the piece, well worthy of a champion of artistic liberty, even though fate decided that Géricault was not himself to be the liberator in chief. Yet, standing as he does on the very borderline between the art of the past and of the present, he is a figure of some historical importance, and it may not be amiss to call the attention of Londoners to *The Passage of the Ravine*, while there is still a chance of seeing it, since even in the Wallace Collection Géricault is represented only by one small oil study and a water colour.

JACOPO DEL SELLAIO

BY HERBERT P. HORNE

ALTHOUGH Milanesi had given some account of Jacopo del Sellaio in his commentary on the 'Life of Fra Filippo,' which appeared in the edition of Vasari published at Florence by Sansoni in 1878-82;[1] and Messrs. Crowe and Cavalcaselle had briefly alluded to this master in the Florentine edition of their 'History of Painting in Italy';[2] it remained for Herr Hans Mackowsky, in a series of two articles which appeared in the Prussian 'Jahrbuch' for 1899,[3] to reconstruct the character of Jacopo as a painter, and to bring together a number of his minor works which had hitherto passed under other names. These two articles were reviewed by Mrs. Mary Logan in the 'Revue Archéologique,'[4] and many additional paintings ascribed by her to Jacopo, on the authority of Mr. Berenson. Since that time the list of his works has been largely increased. The purpose of this paper, however, is to cast into a synthetical form, both those facts of Jacopo's life which have already been published, and those which the writer is now able to put forth for the first time. Thrown into such a form, it will be seen, I think, that our knowledge of the painter's career is now sufficient for a complete stylistic criticism of his works.

Among the 'infinite number of masters' who, according to Vasari, were placed in their youth with Fra Filippo Lippi were 'Sandro Boticello . . . and Jacopo del Sellaio, the Florentine, who painted two panels in San Friano, and one in the Carmine, executed in tempera.'[5] Of the large number of paintings which came from the workshop of this master, not a few have, until recently, been ascribed to Botticelli; but, although Sandro's influence is to be traced both in his design and colour, only in rare instances does Jacopo deliberately set himself to imitate the motives, or the sentiment, of his great contemporary.

It appears from documentary evidence that this painter was the only son of Arcangiolo di Jacopo, 'sellaio' or saddler, and his wife, Monna Gemma. According to the 'Portata' returned by his father towards the close of the year 1469,[6] Jacopo was then twenty-six years of age; and consequently was born about the same time as Botticelli. It is, therefore, extremely probable that he worked with Sandro in the 'bottega' of Fra Filippo. In 1469, Jacopo was living with his father and mother, his sister, Lucrezia, and a cousin named Giovanni, in a part of a house which they rented from his mother's sister, Monna Piera, in Via San Donato, situated behind the church of the Carmine, in an outlying part of the city, and known as Camaldoli. In 1472, Jacopo was already a member of the Compagnia di San Luca, and it appears from entries in the 'Libro Rosso,'[7] in which he is described as 'Jachopo darchangel° dipintore Trapellicaj,' that he paid fees to the confraternity in October, 1473. According to a later 'Denunzia' returned by his father in

[1] Vol. ii, pp. 642-3.
[2] Ed. Le Monnier, 1886, etc., vol. v, pp. 256-8.
[3] Vol. xx, pp. 192 and 271.
[4] L.c., Paris, 1900, ser. iii, vol. xxxv, p. 478,
[5] Vasari, ed. 1550, vol. i, p. 401.
[6] Firenze: R. Archivi di Stato. Arch. delle Decime; Quartiere Santo Spirito, Gonfalone Drago; Campione, 1469, No. verde 909, fol. 120 recto.
[7] Firenze: R. Archivio di Stato Arch. dell' Accademia di Belle Arti, No. 2, fol. 81 tergo and fol. 82 recto.

1480–1,[8] Jacopo was still living in the same house with his family, which is thus described in this document :—'Archangiolo of the age of seventy years. Monna Gemma, my wife of the age of sixty-five. Jacopo, my son, of the age of thirty-six years : he follows the art of a painter, and is a partner for a half share in the rent of a shop, which he holds from Francesco di Soldo degli Strozzi, situated in the Piazza di San Miniato fra le Torri, below his [the owner's] house, etc.; he pays for the said half share 12 lire. Filippo di Giuliano pays the other half, namely 12 lire. Francesca, wife of the said Jacopo, of the age of twenty-four years. Archangiolo, son of the said Jacopo, two years old.' The Piazzo di San Miniato fra le Torri, which was swept away in the course of the recent reconstruction of the old centre of Florence, opened out of the Via de' Pellicciai, or Pellicceria as it was commonly called, a street which ran from the Via Porta Rossa to the south-west corner of the Mercato Vecchio. The shop which Jacopo rented in this Piazza, in 1480, was in the same locality (if, indeed, it was not the same shop) in which, according to the 'Libro Rosso,' he was working in 1472, 'tra Pellicciai.' His partner, Filippo di Giuliano, was also a member of the Compagnia di San Luca. His name occurs in the 'Libro Vecchio'[9] of that confraternity in an entry of the year 1460 : 'Filippo di giuliano dipintore m cccc° lx.' Other entries in the 'Libro Rosso' show that he paid fees to the confraternity in 1472 and 1482 : in those of 1472, he is described as 'Filippo di giuliano dipintore nel chorsso degli animallj'—a corrupted form of the name, Corso degli Adimari.[10] The existence of this partnership goes to explain the large number of works which have come down to us from the 'bottega' of Jacopo del Sellaio, and which are, at least, in his manner, if not by his hand ; many of them having apparently been executed subsequently to his death. According to the 'Denunzia' returned by Filippo di Giuliano, in 1498,[11] that master was still working as a painter in Florence at that time. He describes himself as 'Filippo di giuliano di matheo dipintore popolo di santa lucia de magnioli.' Jacopo del Sellaio died on the 12th November, 1493, and was buried in the church of San Frediano.[12] His son Arcangiolo, who survived him, was also a painter, and a member of the Compagnia di San Luca. He is registered in the 'Libro Vecchio' of that confraternity ; and his name occurs also in the 'Libro Rosso,'[13] in entries of the years 1504 and 1505. He died on the 1st March, 1531, at the age of fifty-two years.[14]

Jacopo del Sellaio is known to have painted several altarpieces for churches in Florence : of these five are extant. Since the dates of the execution of three of these pictures are to be ascertained with tolerable certainty, they afford a clue to the development of his manner and the chronology of his other works. An entry in a 'Libro di Ricordi' of Matteo di Jacopo Domenici da Selva, Rector of the church of Santa Lucia de' Magnoli, in Florence, the text of which has recently been printed by Signor Giglioli, in the 'Revista d'Arte,'[15] throws no little light upon the history of the earliest of these altarpieces, which is still to be seen in its original position in the church. Done into English, this entry runs thus : 'I, Matheo di Jacopo, record how Agnolo di Michele, linaiuolo, for the one moiety, and Nichodemo and Batista, brothers and sons of Francescho di Simone Nentj, for the other moiety, caused a painting on panel and an altar to be made in honour of the Annunciation of our Lady, and of the lady, Saint Lucy ; with their arms, and at their charges, touching the altar, the panel and the painting. Excepting that I paid to Master Jacopo d'Archangiolo, painter, one ducat of mine own, for refreshing and washing the figure of Saint Lucy, which was, and is, the property of our church : and I remitted to Master Filippo di Giuliano, painter and partner of the said Master Jacopo, two florins which he owed to me ; and for the said two florins, he is under obligation to make for me a cross of wood of the said value.' The writer goes on to state, among other things, that the permission to carry out these works was given on the understanding that the rector of the church should be at liberty to renew the 'palchetto' or ceiling, as well as the ornaments, of this altar of Saint Lucy. Finally, this 'ricordo' is dated the 10th December, 1473.

The paintings here alluded to still remain over the first altar to the left on entering the church of Santa Lucia, in the Via de' Bardi. The central panel consists of the picture of St. Lucy, which Jacopo del Sellaio 'washed and refreshed' ; an almost life-sized figure, at half-length, which in spite of its repainted condition appears to have been an admirable work by Pietro Lorenzetti, executed in all probability c. 1340, when that master was painting in Florence. The two lateral panels contain whole-length figures of the Virgin and St. Gabriel against backgrounds of feigned marble panelling ; and together form an 'Annunciation.' These panels present all the characteristic traits of Jacopo's earlier manner, and were first ascribed to him by Herr Mackowsky, in the Prussian

[8] Firenze : R. Archivio di Stato. Arch. delle Decime ; Quartiere Santo Spirito, Gonfalone Drago ; Campione, 1480, Primo, No. verde 999, fol. 126 recto.

[9] Firenze : R. Archivio di Stato. Arch. dell' Accademia di Belle Arti, No. 1, fol. 8 tergo.

[10] L.c., fol. 49 tergo and fol. 50 recto.

[11] Firenze : R. Archivio di Stato. Arch delle Decime ; Quartiere Santo Spirito, Gonfalone Scala ; Campione, 1498, No. verde I, fol. 478 recto.

[12] Firenze : R. Archivio di Stato. Arch. di Medici e Speziali, No. 247, fol. 53 recto.

[13] L.c., fol. 6 tergo and fol. 7 recto.

[14] Vasari, ed. Sansoni, vol. ii, p. 642.

[15] Anno 1906, vol. iv, p. 188.

'Jahrbuch,' for 1899.[16] We may conclude then from this 'ricordo,' that the central panel formed the original painting of the altar of St. Lucy, which shortly before the date of the 'ricordo,' 10th December, 1473, had been granted to the family of the Nenti, who then caused the lateral panels to be added by Jacopo del Sellaio, and the altar itself to be re-dedicated to the 'Annunciation.' They are, therefore, not later than 1473, and were probably painted during that year; and are amongst the earliest works by the master which have come down to us. In their general conception they recall the two little panels of the 'Annunciation' by Fra Filippo Lippi, Nos. 263 and 264, in the Academy at Florence; and are, perhaps, more directly reminiscent of that master's manner than any other of his extant works.

The altarpiece once in the church of the Carmine, at Florence, to which Vasari alludes, has long since disappeared; unless it be one of two large panels which are now preserved in the gallery of the Uffizi. The other two altarpieces mentioned by Vasari are still extant. The parish church of San Friano, or Frediano, formerly stood on the east side of the Piazza of the same name, which lay between the Borgo and the Piazza del Carmine. This church, which was one of the twelve ancient 'Priorie' of Florence, and which since 1514 had been attached to a house of Augustine nuns, was suppressed in the year 1783, when its fabric was converted into dwelling houses, and the church of the neighbouring monastery of the Cestello became the parish church under the ancient dedication. Stefano Rosselli, in his 'Sepoltuario Fiorentino,' which he finished in 1657,[17] has preserved some account of the two paintings by Jacopo del Sellaio which were once in this church, and of the altars which they adorned. Above the fourth altar, on the right on entering the building, he relates, was 'an antique painting on panel of the Pietà, with ornaments of terra cotta, in the manner of Luca della Robbia.' This altarpiece bore the arms of the Compagnia di San Frediano: Azure, a latin cross between the letters, S and F, gules. Giuseppe Richa states more particularly that the picture represented 'a Pietà with Saint Jerome and Saint Frediano on either side,' and speaks of the beauty of 'the cherubim in relief' on the frieze, and of 'the risen Christ in the lunette, executed in terra cotta by Luca della Robbia.'[18] According to Milanesi, Jacopo del Sellaio was commissioned by the members of the Compagnia di San Frediano, detta la Bruciata, to paint this picture for the altar of their chapel in 1483. He adds that the members of this confraternity having renewed their altar and adorned their chapel in the year 1520, caused Andrea della Robbia and his son, Luca, to execute in glazed terra-cotta ware the ornaments of which Giuseppe Richa speaks, and also commissioned Jacopo del Sellaio's son, Arcangiolo, to retouch his father's picture and furnish a new carved and gilt frame at a cost of more than lire 60 for gold and labour. Milanesi, unfortunately, gives no reference to these documents, and I have not succeeded in tracing them.[19] On the suppression of the Church of San Frediano, this painting was sold, and afterwards passed into the collection of Mr. Solly, as a work by Domenico Ghirlandaio; Giovanni Cinelli, in his edition of the 'Bellezze di Firenze,'[20] having alluded to it as a work of Ghirlandaio's school, and Richa as a work by the master himself. In 1821, it was acquired with the rest of the Solly collection for the museum at Berlin, No. 1,055, where it is at last ascribed to its proper author.

In the possession of the writer is a fragment of a 'predella,' which was originally painted with a series of stories, divided by feigned, gilt balusters, as in the 'predella' of the altarpiece by Botticelli, once in the Church of San Marco, and now in the Academy at Florence No. 74. The fragment in question represents Saint Jerome in the wilderness, and may not improbably have formed a part of the 'predella' of the panel, now at Berlin, since in none of the other extant altarpieces by Jacopo del Sellaio is Saint Jerome represented.

Above the third altar on the left, on entering the Church of San Frediano, records Rosselli, near the side-door opening into the Borgo, was a painting on panel of Christ on the cross, with Saint Laurence on the gridiron.[21] This altar also bore the arms of the Company of San Frediano; and Rosselli adds that 'the Chapel of San Lorenzo,' as the altar was called, 'belongs to the Compagnia di San Friano, commonly called "della Bruciata," and was erected out of a bequest made by Lorenzo di Bartolommeo del Passera, who left all his possessions to the said company, which causes office to be said there, and also elects the chaplain, and pays him three scudi the month. His will was executed in 1490. In that will, among other bequests, is one whereby a dish of roasted chesnuts is given to all the officials of the company, for the time being, on the morning of the feast of San Frediano; and from this the said company has, perhaps, taken its name, "della Bruciata."'

Since the bequest for the erection of this altar was not made until 1490, and Jacopo del Sellaio died in November, 1493, it is evident that this altarpiece was among the last works of the master. Indeed, it would seem that he had not received payment for it at the time of his death, for it is to

[16] Vol. xx, p. 282.
[17] Firenze: R. Biblioteca Nazionale. Cod. Magliabechiano, Cl. xxvi. No. 22, fol. 111 recto.
[18] G. Richa: 'Notizie Istoriche delle Chiese Fiorentine, Firenze, 1754, vol. ix, p. 177.
[19] Vasari, ed. Sansoni, vol. ii, p. 642-3.
[20] Ed. 1677, p. 162.
[21] Cod. Magliabechiano, Cl. xxvi, No. 22, fol. 109 recto and fol. 113 tergo.

this picture, and not to the altarpiece at Berlin, as Milanesi supposed, that certain documents cited by him must refer.[22] According to these documents, a dispute having arisen between the syndics of the Compagnia di San Frediano and the painter's son, Arcangiolo, concerning the price to be paid for 'a painting on panel, executed for the chapel of the said confraternity by Jacopo, the father of the said Arcangiolo, deceased,' the litigants agreed on 13th March, 1515-6, to submit the matter to arbitration. Giuliano Bugiardini and Ridolfo Ghirlandaio, having been appointed arbitrators, ordered the syndics, on the 24th of the same month, to pay lire 170 piccioli, as the price of the picture. These documents contain no other particulars of the nature of the painting in dispute: but it is far more probable that they refer to a picture which perhaps remained unfinished at the time of Jacopo's death, than to one painted as far back as 1483.[23] On the suppression of the old church of San Frediano in 1783, the altarpiece was taken to the Cestello, which then became the new parish church; and the painting now hangs in the sacristy, but without either frame or 'predella.' In this work all the idiosyncrasies of Jacopo's design are carried to extremes. The attitudes of the figures are more constrained, the types of the heads with their scowling brows more exaggerated, and the draperies more mannered than in the earlier panel at Berlin.

In these three altarpieces, then, which are still to be seen in the church of Santa Lucia, in the museum at Berlin and in the sacristy of San Frediano, we have authenticated examples of Jacopo's manner at the beginning, in the middle and at the end of his career. But in these ambitious works, interesting as they are to the student, since they afford a clue to the development of Jacopo's manner, this master appears to little advantage. His restricted and over-mannered convention, his deficient sense of beauty of form and of the larger qualities of design, are sadly evident in these panels. Had he painted nothing else, his work would scarcely have been confused with that of Botticelli. But in his smaller pictures, and especially in his stories of little figures, which he executed chiefly for furniture panels, his facility and power of improvisation stand him in good stead. In these pieces, his convention admirably serves the turn of a purely decorative art, and that gift of story-telling which he shares with all true Florentines enables him to turn even his absurdities to effect. For him the fables and histories of antiquity were so many 'novelle' which he sets forth with an engaging naïveté and spirit, in the guise of the life around him. In such pieces he appears, the last, but not the least admirable, of those delightful painters of furniture panels in the fifteenth century, who have gained a place of their own in the history of Florentine art, without entering into competition with the great masters, such as Botticelli or Filippino, who occasionally executed such things.

Of the two altarpieces by Jacopo del Sellaio in the gallery of the Uffizi, one, No. 1513, which until recently was deposited in the church of San Jacopo sopr' Arno, at Florence, represents a *Pietà* with St. James the Greater, St. Francis, St. Michael and St. Mary Magdalene. It closely recalls in conception and manner, the *Pietà* at Berlin; but is probably of somewhat later date. The other, a sadly damaged panel in the magazine of the gallery, No. 4642, represents a *Coronation of the Virgin*, with St. Agatha, St. Benedict, St. Andrew, St. Zenobio, St. Romuald and the Baptist; together with various figures of angels playing on musical instruments. With the exception of the panels in Santa Lucia, it is the most pleasing of all Jacopo's altarpieces, and the one in which his faults of design are least aggressive. It would appear, on internal evidence, to have been executed c. 1480.

I may here add, that I am unable to agree with Mr. Berenson in ascribing to Jacopo del Sellaio, two of the three altarpieces which were executed in the 'bottega' of Domenico Ghirlandaio, for the church of the Badia a Settimo, in 1479.[24] Of these paintings, now preserved in the little 'Museo' attached to the 'Cenacolo di Sant' Apollonia' at Florence, that of the *Pietà* recalls most nearly the manner of Jacopo del Sellaio: but the resemblance, even so far as the forms are concerned, is only a partial one; and I fail to trace Jacopo's hand either in the colour or in the technique. The other painting which Mr. Berenson would ascribe to him, namely, the *Adoration of the Magi*, is not by the same hand as the *Pietà*, and appears to be the work of some more immediate follower of Domenico Ghirlandaio. It is true that in such paintings as the *Pietà*, at Berlin, Jacopo unmistakably betrays the influence of Domenico; but to the last he always preserved his peculiar forms, colour and technical methods. The discussion of Jacopo's smaller paintings I must leave for another occasion.

[22] Vasari, ed. Sansoni, vol. ii, p. 642-3.

[23] Firenze: R. Archivio di Stato. Rogiti di Ser Giovanni Batista d'Antonio da Terranuova; Protocollo dal 1515 al 1517, fol. 125 recto and fol. 133 recto.

[24] Vasari, ed. Sansoni, vol. iii, p. 279. B. Berenson: 'The Drawings of the Florentine Painters,' London, 1903, vol. i, p. 72.

DURER'S WORKS IN THEIR ORDER

BY SIR W. MARTIN CONWAY

I WONDER whether any one else has ever taken the trouble actually to try and arrange in chronological order a complete (or tolerably complete) set of photographic reproductions of the work of Albrecht Dürer. Truth to tell, it requires a certain recklessness, to call it by no worse name, with the five stately volumes of Lippmann's reproductions of Dürer's drawings, to go to work on them with knives and shears, and carve them to pieces. Nor does the necessary destruction end even there, because if you are really to arrange in order the disparted sheets, along with reproductions of engravings and woodcuts and with photographs of all Dürer's pictures and photographs of other drawings not reproduced by Lippmann, the first thing to be done is to bring the whole lot to one moderate and easily handled size. A smaller series (say, for instance, the works of Antonello da Messina) can be dealt about without regard to size, as a big dining-room table will more than hold them all. But Dürer's works run into the thousands, and practically all are reproduced. Before such a mass can be handled there must be a certain method decided upon. To reduce all to one common size will be found the first essential step. This means that the small things must be mounted up to that size and the larger ones cut down. Those that are bigger than the maximum size fixed upon must be ruthlessly cropped into halves or quarters and hinged together. Then if a series of suitable boxes is obtained to hold the entire collection, the student will be ready to begin, and he will find that he has a very tough job in hand. My collection, which is fairly complete, fills fourteen boxes, whose internal measurement is $14\frac{1}{2}$ by $10\frac{3}{4}$ by $2\frac{1}{2}$ in., and I take this opportunity of saying, after thirty years' experience as a collector of photographs, that that is on the whole the best size for the boxes, and that $14\frac{3}{8}$ by $10\frac{1}{2}$ in. is about the best size for cards on which photos may be mounted or otherwise attached. The next thing to do is to arrange the dated objects in their order, and then comes the wrestle with the undated.

My own order has been arrived at in a series of years with the help of all the published literature on the subject, supplemented by frequent experiments. There are various lists of the engravings in chronological order; none of them, to my thinking, is satisfactory, because they are not based upon general but upon particular considerations—still they are useful and suggestive. The minor woodcuts have interested me less, and I have not troubled much about them; besides, many of them are only poorly reproduced. Few of the paintings give rise to much controversy. Many of the drawings are hard to place. Some are impossible to me. In what follows I propose to give an example of the kind of list I wish that some serious Dürer student would prepare. I am not a 'serious' student of anything and don't wish to be; but at intervals such work is a pleasant recreation, and so I have availed myself of it when I felt inclined. It is best to insert in the list the chief events of Dürer's life as guideposts or milestones of the road.

Albrecht Dürer, born 21st May, 1471, of a Hungarian father and a German mother. I take the Hungarian element in him to have been a very important factor in his make-up. It is seldom emphasized.

1481. Self-portrait drawing (Albertina, L. 448).

*c.*1484. One of the Ten Virgins (Brit. Mus., L.208).

1485. V. and Cd. with two angels (Berlin, L. 1).

This drawing must be compared with the Flémalle master's often-repeated picture, of which the version in New York Met. Mus. may be the original. That picture has some affiliation to the H. v. Eyck 'V. and Cd. in St. Bavon's' at Berlin. Flémalle's picture, besides being often copied, was imitated by G. David, Isenbrandt, and others, and the angels in it were widely copied, as, *e.g.*, in Louvre (22026); J. G. Johnson coll. picture attr. to Justus of Ghent; King of Roumania's coll. pict. attr. to Vicente Juan de Juanes, and here in this young Dürer's drawing.

1486. Portrait of his father (Albertina). The date appears on a poor copy at Schloss Rheinstein.

Dürer apprenticed to Wolgemut, 30th Nov., 1486.

1487. Self-portrait in background of Wolgemut's 'St. Veit curing lunatic,' Germ. Mus. Nuremberg (see Rep. 1908, p. 42.)

1489. Some drawings of riders: one in Lawrence coll. (since lost), also L. 100, and Beckerath coll. (Ex. B.-A. Paris, 1879, Br. 241).

do. Three pike-men (Berlin, L. 2).

End of apprenticeship, 30th Nov., 1489.

1490. Portrait of his father (Uffizi).

Wanderschaft after 11th April, 1490, till after 18th May, 1494. In 1492-3 he was at Basel.

1490-94. Three studies of trees (L. 162, 102, 221); A quantity of woodcuts ascribed to the Master of Bergmann's printing-house.

1492. Woodcut of St. Jerome.

c. 1492-3. Christ and the V. (Louvre, D. Soc.); Woman (L. 346); Lovers (Hamburg, D. Soc.); John Bapt. (B. Mus., D. Soc.); and L. 345.

A number of drawings of riders (L. 209, Ambrosiana Br. 197, Berlin Jahr. Pr. Kss. 1897, L. 304), and with these I group the engraving B. 81 traditionally ascribed

to Dürer but taken away from him of late by superior persons.

1493 Woodcut Crucifixion. The following drawings: L. 300, 450, and 458 (apparently connected with a similar drawing sold at Dresden in 1862, thus dated on the back).

Some drawings at this time have studies of hands, apparently his own hand more than once. Such is L. 429 (self-portrait), with L. 430, the first study for the engraving B. 44, on the back of it. With this goes L. 144 and others. The painted self-portrait of 1493 is apparently of the same age as the Erlangen drawing, L. 429.

Here also come a whole series of studies for the Holy Family engraving, B. 44. They are L. 430, G. Mayer coll. (D. Soc.), Gathorne Hardy coll. (Vasari Soc.), Berlin Mus. (Gaz. B.-A). With them must surely be grouped the engraving itself as of 1493-4 at latest. The only reason for putting it later is the gondola-like boat in the background. Surely he could have drawn that without going to Venice. The pen-and-ink landscape, formerly in Galichon coll., is an Italian copy (by Campagnola?) of the landscape in the engraving. Here also I should like to introduce the Genovefa engraving, B. 63, say *c.* 1494. It has the same gondola-like boat.

End of Dürer's Wanderschaft after 18th May, 1494.

1494. 'Mein Agnes,' L. 457, and the landscapes, L. 104 and 4.

Dürer married 7th July, 1494, and soon after went away to Italy. To this journey the following drawings are to be attributed, and, as they are very important, I quote them at length. I should very much like to add to them the Frankfurt picture of the Venetian Ebra now almost universally attributed to Bart. Veneto, whose work it seems to me to resemble only superficially.

1494. A Brenner town, probably Innsbrück. Albertina, L. 452, 453.
1494. Boy sketching by Alpine water-mill. Berlin, L. 441.
1494. Trient. Brit. Mus., L. 90.
1494. Death of Orpheus. Hamburg, Dürer Soc.
1494. Copy of Mantegna print. Albertina, L. 455.
1495. Copy of another do. Albertina, L. 454.
1495. Copy of a Pollaiuolo drawing. Bonnat coll., L. 347. One of the figures suggested that of D.'s Great Hercules.
1495. Copy of a L. di Credi drawing. Schickler coll., L. 384.
c. 1495. Page of sketch-book with figure borrowed from antique Cupid bending bow of Hercules, lions' heads after a sculpture, rape of Europa, etc. Albertina, L. 456.
c. 1495. Venetian architectural sketches. Berlin, L. 13. On the back is
c. 1495. Man's legs, armadillo, etc. Berlin, L. 12.
c. 1495. Page of sketch-book, with nude man, child (after Giorgione), knight, etc. Uffizi, Br. 962.
c. 1495. Horses' swimming apparatus. Brit. Mus., L. 255. Do. on the back of leaf, L. 254.
c. 1495. St. Catherine in Venetian attire. Cologne Mus.
1495. Venetian woman. Albertina, L. 459,
c. 1495. Do. and Nuremberg woman. Frankfurt, L. 187.
c. 1495. Venetian woman. Basel, Dürer Soc.
c. 1495. Italian lake landscape. Erlangen, L. 431.
c. 1495. Trient. Bremen, L. 109.
c. 1495. Innsbruck about June or July. Albertina, L. 451.
c. 1495. Landscape with castle. Albertina, L. 449.
c. 1495. Two sketches of quarries. Bremen, L. 106, 107.

Dürer settled in Nuremberg again in 1495, probably in the autumn, because his Innsbrück sketch (as the snow on the mountains shows) was done in June or July. It is natural to assign to the period immediately succeeding his return those works in which the studies made on the Italian journey are used. Such are:—*Pupilla Augusta* (L. 389); St. Jerome engr. (B. 61); The Apocalypse woodcuts (designed doubtless 1495-6), and others. The landscape L. 103 is ascribed by the latest authority to the days shortly after D's return home.

Here also I put, though they may be pre-Venetian, the Frankfurt drawing Death and the Rider (L. 193) and linked with it the Wild Man and Woman engraving (B. 92.) It always amuses me to note how very like Dürer's biographer, Thausing, in his madder moods is this same wild man. With this too goes B. 79 and the drawing for it (L. 203). Here, too, I imagine come the riders: B. 80, the Munich drawing (if by D.), and the Berlin drawing (L. 3, dated 1496). The first two of these may be pre-Venetian, but the third is clearly correctly dated. Dürer got the underbred, long-haired, gay-dispositioned terrier, which appears in it, on his return from his first Italian journey, and its occurrence suffices to date things to the period *c.* 1496-1503. It turns up indeed in the little woodcut Passion, but the designs for some at least of that series are very early, even *c.* 1496. The engraving B. 84 (Cook and Wife) is contemporary with the Apocalypse designs, the same model in both. The Prodigal Son (B. 28), and the Lansee pig-monster, and Brit. Mus.

drawing (B. 95) are of 1496, and so, I believe, are The Promenade (B. 94), Flirtation (B. 93) as well as B. 88, 82, 30, and several of the designs for the Great Passion, though some of these things may run over into 1497. The big woodcuts (B. 102, 120, 127, 2, 131, 117, P. 182, B. 128, and the great Crucifixion) likewise belong to about this time, but some of them may belong to 1498 or even 1499.

Still, to the years 1496-7 belong the portraits of Friedrich the Wise and his brother John, as well as the Dresden altarpiece painted for them under strong Italian influence. I ought to have mentioned earlier the women's bath drawing (L. 101) dated 1496, with which the men's bath woodcut naturally groups, and somewhere hereabouts one must introduce L. 126.

Of the engravings, B. 85 contains an Italian model; B. 83, 86 seem to group with it; B. 56 is influenced by Cima, and may well be of 1496 or 1497; B. 55 is hard to place, but B. 78 is of *c.* 1496.

To 1497 we can, perhaps, assign the landscape L. 462, the water colour V. and Cd. with the beasts (L. 460) and the study for it (L. 134). L. 47 goes with these, and so does the woodcut V. and Cd. with the hares (B. 102). The sunset landscape —not sunrise—(L. 219) and the Weiherhaus (L. 220) must be of the same date, and here too we must place the V. and Cd. with Monkey engraving (B. 42), though the drawing from which the V.'s head is taken (Uffizi, Br. 963) may date from the first Italian journey. The head in L. 460 is very similar. It may, however, be of the date of the Four Witches engraving (B. 75), with which goes a drawing in the Brit. Mus. MSS. vols. (i, 101*a* and *b*) reproduced in my 'Lit. Remains of D.' The Dream engraving (B. 76) must also be put *c.* 1497. Here, too, I group L. 113, 73 and 135, 73 being dated 1497, though 135 may belong to the Barbari-like group of 1503. Dürer's portrait of his father is dated 1497, and to that year also belong the Furlegerin portraits and the three paintings on linen in the Bib. N., Paris.

The above datings are fairly satisfactory, but for one reason. They give to the years 1496-7 a surviving output about twice as great as what survives for the whole of the years 1498-1503. Still, if we take away the woodcuts, which may not have been cut when they were designed, the disproportion becomes less marked, and perhaps a good many 1497 things might be carried over into 1498.

To 1498 I attribute the following: Landscape (L. 331); self-portrait (Madrid), Imhof portrait at Bergamo (Dürer ?); Amymone engr. (B. 71); Knight (L. 461); and the Old man's head (L. 227).

1499 produced the Tucher portraits at Weimar, the Man's portrait with Heidelberg landscape (Dürer ?), Oswolt Krel, and the Great Hercules engr. (B. 73).

To 1500 we can ascribe the design (if by D.) of the Jabach altar, the Holzschuher altar, and the other Mourning over the dead Christ at Nuremberg, as well as the Munich portrait-bust dated 1500, and the Hercules picture and drawing for it, L. 207 (based on A. Pollaiuolo's picture). The landscapes in the Hercules and the Holzschuher picture are clearly related. The drawing at Rennes (D. Soc.) may be of this time or a little later. To 1500 I prefer to ascribe the famous Dürer self-portrait at Munich, which is thus dated with a copy of what was probably its original inscription. A comparison between it and the Madrid portrait of 1498 shows that there is but a small difference of age between the two. The supposed relation between the hand here, and in the V. and Cd. picture of 1506 does not exist. Other works of 1500 are the costume studies (L. 465, 463, 464), and some woodcuts.

If only one could securely place the queer drawing L. 110 (Bremen), it would be a great help, because with it one can group some, at any rate, of the copies of the Italian prints of virtues, arts, etc. Also L. 9 and 11 seem to belong to the same date. L. 110 is connected with Dürer's Mantegnesque work, and also with Barbari (K. 26), and with Dürer's own engraving of 1497 (B. 75). The pig in it may be related to that in the Prodigal Son engraving of 1495-6. The child in the foreground reminds us of the child in the Witch engraving (B. 67). For these reasons it seems possible to place this drawing as far back as 1497. It can hardly be placed later than 1500. In any case L. 11 cannot be of 1503-6, but must be Dürer's earliest existing attempt at a proportion drawing. The cherub engraving (B. 66), the cherub with Pirkheimer's arms (L. 82), and P.'s bookplate (woodcut, B. Ap. 52) go with the rest of these.

If readers of THE BURLINGTON MAGAZINE can stand any more of this sort of thing I can go on again some day with Dürer's work in the sixteenth century. All the above is, of course, purely provisional and subject to criticism and alteration. The reader must remember that when a number of photographs have to be put together in a box, one *must* lie above another, and therefore some definite order has to be adopted. It is so easy for a writer to group objects vaguely together as of about 1494-1497. That won't help the photograph collector, who must choose an exact order, whether he likes it or not. It has been under this compulsion that my photographs have ranged themselves, and I should be thankful to any one who would improve their order. To do that, however, the whole mass must be considered together, and not merely the engravings, or the pictures, or the woodcuts separately.

If space had been less limited I should have quoted the many students whose works have been suggestive to me; but those familiar with this subject will know who they are, and other readers won't care either about them or me.



JACOB MEDITATING ON JOSEPH'S DREAMS. REDUCED FROM A WOODCUT BY HEINRICH ALDEGREVER, IN THE COLLECTION OF THE EARL OF PEMBROKE



JOSEPH FLEEING FROM POTIPHAR'S WIFE. FROM A WOODCUT BY HEINRICH ALDEGREVER, IN THE KÜNSTHALLE, BREMEN

NOTES ON VARIOUS WORKS OF ART

JACOB MEDITATING ON JOSEPH'S DREAMS: AN UNDESCRIBED WOODCUT BY HEINRICH ALDEGREVER

THE name of Aldegrever has often been recklessly bestowed upon pictures and drawings that have no resemblance to the authentic productions of the Westphalian master, and nothing in common among themselves except their anonymity. Any fresh attribution of such a work to him would be regarded with just suspicion unless supported by quite satisfactory evidence. In dealing with engravings and woodcuts we stand on surer ground, and the signed and dated woodcut at Wilton House (vol. 4, of the collection of engravings), which the Earl of Pembroke permits me to publish and describe for the first time, forms a valuable and welcome addition to our knowledge of Aldegrever.

Woodcuts by this artist are of the utmost rarity, and their total number is so small that it is easy to summarize in a few lines what is already known about them before introducing a description of the new subject.[1] The portraits, fully analyzed by Dr. Geisberg, may be neglected here as irrelevant to the present purpose. A round woodcut, *Pyramus and Thisbe* (P. 2, N. 33, S. 2), of which two impressions have been described, at Munich and Vienna, differs markedly both in drawing and cutting from the rest and appears to be earlier. Dr. Geisberg (p. 47) calls attention to the reminiscences of South German art in this woodcut, and ascribes it to Aldegrever's earliest period, about 1528. It is reproduced both by Weigel and Hirth-Muther. Next comes an upright subject (*ca.* 142 by 94 mm., B. 1, P. 1, N. 32, S. 1), reproduced by Weigel and on p. 45 of Dr. Geisberg's book, which exists at Coburg and in the University Galleries at Oxford (Douce collection). It has generally been interpreted, on account of the conspicuous tower in the background, as St. Barbara being sentenced to death by her father, but Dr. Geisberg has shown conclusively that it is a subject from the history of Joseph, Gen. xxxix. 16-20. Potiphar's wife is showing Joseph's garment to her husband, and in the distance Joseph is being led away to prison. This woodcut bears Aldegrever's monogram, conspicuously placed upon the sky, and in another place a date very indistinctly cut, to be read apparently as 153—. Dr. Geisberg proposes to interpret this as 1532, in which year Aldegrever engraved on copper three subjects from the life of Joseph (B. 18-20)—viz., Joseph telling his dreams, Joseph fleeing from Potiphar's wife, and Joseph accused by Potiphar's wife. The suggestion is confirmed by two new woodcuts of the year 1532, dealing with the life of Joseph, which have come to light since Dr. Geisberg's book was published. The first of these has recently been described by Dr. Pauli in his article on Aldegrever in the new 'Künstlerlexikon.' The only impression known, signed and dated 1532, is in the Kunsthalle at Bremen. I am indebted to the director, Dr. Pauli, for permission to reproduce it here. The woodcut measures 140 by 94 mm., and represents Joseph fleeing from the temptation of Potiphar's wife. The dimensions show that it belongs to the same set as the woodcut at Coburg (B. 1). That is not the case with the subject, hitherto undescribed, in Lord Pembroke's collection, which measures in its slightly mutilated condition 169 by 125 mm., or $6\frac{5}{8}$ by $4\frac{7}{8}$ inches. It is thus considerably larger than the other two, with which it is notwithstanding intimately related both in date and subject. Aldegrever seems to have projected in this year a series of paints on the life of Joseph, without coming to any definite conclusion as to the number of subjects to be depicted, the medium (wood or copper) to be adopted, or even the size of the series that he actually commenced on wood.

The interpretation of the print at Wilton presents a little difficulty. The sun and moon and the eleven stars and the smaller sheaves of corn bowing down to a larger sheaf in the midst of them refer obviously to Joseph's two dreams, described in Gen. xxxvii. 7 and 9. They are represented in a similar manner in the contemporary engraving, B. 18, but there Joseph himself is standing, telling his dreams, while he is also represented a second time in the background, asleep in bed and dreaming. He is, of course, a beardless youth. Who, then, is this bearded and turbaned elder, of portly form and lethargic habit, who, in the woodcut at Wilton, sits nodding at a table, with jug and glass beside him? It can only be Jacob, meditating on the two dreams (Gen. xxxvii. 11, 'His father observed the saying'; in the Vulgate, 'Pater vero rem tacitus considerabat'). Pharaoh's butler, of whom one would otherwise be tempted to think, is excluded by the subject of the dreams.

The monogram will be observed on the shaded side of the bench on which Jacob sits. His attire, the German stove in the corner of the room, the washing apparatus, towel and brush, the coffered ceiling and the column with a skull in antique taste upon its base are all drawn and cut with admirable firmness and sense of texture. The impression, though damaged, has been originally a fine one, sharp and early.

The Bremen woodcut has the advantage in the matter of good preservation.

CAMPBELL DODGSON.

[1] See Bartsch, viii, 455; Passavant, iv, 106; Nagler, 'Monogrammisten,' i, 292; Schmidt, in Meyer's 'Allgemeines Künstlerlexikon,' i, 253; Weigel, 'Holzschnitte berühmter Meister,' Nos. 24 and 43; Hirth-Muther, 'Meister-Holzschnitte,' No. 96; Geisberg, 'Die Münsterischen Wiedertaüfer und Aldegrever,' 1907, pp. 43-51; Pauli, article on Aldegrever in Becker and Thieme's 'Allgemeines Lexikon der bildenden Künstler, vol. i, p. 243.

THE PRICES PAID FOR THE SÈVRES PORCELAIN AT WINDSOR CASTLE

THE gross extravagances, as they were then deemed, of George IV, and the unpopularity which ensued, are well known. Those who live now and who cherish a love for and appreciation of art are profoundly grateful for that part of the Prince Regent's extravagance which resulted in the acquisition of many of the artistic treasures at Windsor Castle at what are now ridiculously low figures. It has been my good fortune to find at the Public Record Office the original bills for many of the objects acquired by George IV, and these include a number of bills for a considerable portion of the royal collection of Sèvres porcelain. Those who are fortunate enough to possess the sumptuous catalogue compiled by Mr. Laking will doubtless be glad to know the prices paid for many of the specimens. The purchases of the Prince Regent would seem to have spread over about five years—between 7th May, 1810, and 10th October, 1815. One Robert Fogg, of Warwick Street, appears to have supplied the bulk of the porcelain. The earliest bill is for a 'fine Sève porcelaine Desert Service as pr. statement deliver'd to His Royal Highness the Prince Regent May 7th, 1810, £526 15s. 4d.' This service, though ordered on that date in 1810, was not delivered for more than two years later—namely, on 30th June, 1812. It probably refers to No. 343 in the catalogue, and the fact that it should not have been ready for that length of time perhaps throws some light on Mr. Laking's remark on page 186 that 'it is even possible that the service itself was not made at the Sèvres, but at some other French factory.' The details given in the bills are so meagre that identification is impossible in most instances. The next item is for '2 Sève Porcelaine Vases blue ground Lapis Lazulè, bird handles, £126.' One of these is probably the vase on plate 43.

May 4, 1812. 3 Sève Porcelaine Vases blue and gold . . . £105 0 0
Do. Dejeunè painted in figures £73 10 0
Do. Dejeunè painted in birds £63 0 0

June 30, 1812. 2 Sève Porcelaine Vases green and gold fluted . . £78 15 0

Aug. 3, 1812. 2 Sève Porcelaine Vases blue and gold ground with heads £157 10 0
2 do. less Vases gilt patras £126 0 0
1 do. larger Vases figures Vernet £126 0 0

The last item might be presumed to mean that Vernet was the painter of the figures, though in a later bill two vases are described as 'painted after Vernet.'

2 Sève Porcelaine Vases larger purple ground . £315 0 0

Aug. 19, 1812. 66 Sève Porcelaine Plates 2 paterns at 31s. 6d. . . £103 19 0

Sept. 28, 1812. 2 Sève Vases, Arabesque finely mounted . . £157 10 0

Oct. 24, 1812. A fine Sève Vase blue ground with Medallion Louis XV £63 0 0
Do. do. green ground £63 0 0
Do. green ground Medallion of flowers with handles £63 0 0
Do. with a Cover . £52 10 0
Do. blue ground painted Cupids with handles goats' heads £47 5 0
Do. white ground gold and birds £42 0 0

Dec. 26, 1812. 3 fine Sève Porcelaine Vases blue ground painted in figures £241 10 0
A Sève Porcelaine Dauphin Cup and Saucer . . £10 10 0
A do. Cup and Saucer painted in flowers red ground £8 8 0

5 July, 1813. Three fine Sève Porcelaine Vases green ground painted in Figures and Cupids . . £367 10 0
One larger do. painted in figures £157 10 0

10 Oct., 1813. Three Sève Porcelaine Vases fine blue ground and painted in Mythological subjects £346 10 0
A pair of do. mounted in Ormolu and painted in birds £126 0 0

5 July, 1814. A Sève Porcelain Basen with cover and plate fine blue and gold ground, Vernet £36 15 0
3 Sève Porcelaine Vases fine blue and gold ground painted Medalions Figures . £283 10 0
2 do. painted after Vernet £157 10 0
1 do. larger Cupids after Boucher £102 7 6
A Cup and Saucer fine blue ground, enamelled birds and rubies £31 10 0
Do. fine blue and gold, after Vernet . . . £11 6 6
Do. do. garland flowers £6 6 0
Do. do. roses . . £9 9 0
Do. sky blue cupids . £9 9 0
Do. Less white ground flowers £3 3 0
A Basen with cover and plate fine blue and gold, Vernet £31 10 0
A Basen and Ewre sky blue ground and flowers . . £23 12 6

A Sugar Cup with cover do. £7 17 6

10 Oct., 1814. A Sèves Porcelaine Basen and Ewre painted in flowers £5 5 0
Do. do. sky blue ground and flowers . . . £25 4 0
Do. Cup and Saucer sky blue ground ornamented with pearls £42 0 0
Do. Cup and Saucer Chocolate ground ornamented with pearls £42 0 0
Do. Egg shape mounted Cup fine blue ground ornamented with pearls . . . £36 15 0

5 April, 1815. 72 Sève Porcelaine Plates, at 31s. 6d. each.
33 do. at 31s. 6d. each.
17 do. Compoteers, at 31s. 6d. each.
2 do. Tureens . . £12 12 0
3 fine Sève Porcelaine Vases £300 6 0

10 Oct., 1815. 2 Sève Porcelaine Vases fine blue ground painted Figures Vernet £346 10 0
2 Sève Porcelaine Vases Etruscan shape do. . . £210 0 0
2 do. Strolling Players £189 0 0
2 do. black and gold ground imitation of Japan £157 10 0
3 do. fine blue ground painted Soldiers. . . £252 0 0
4 do. Flower Pots oval form sky blue and figures . £147 0 0
1 do. Coffee Pot fine blue ground painted figures . £42 0 0
1 do. Cup and Saucer fine blue ground enamelled in pearls £42 0 0
1 do. Vase and Cover finely mounted in ormolu painted fruits and flowers . £63 0 0

There is another bill, dated the quarter ending 5th January, 1815, with the name, F. Benois, but without an address. Can this be the M. Benoit referred to by Mr. Laking as a confidential French servant, and formerly *pâtissier* to His Majesty, upon whose knowledge and guidance George IV accumulated 'valuable and authentic specimens of almost contemporary art'? This bill is as follows:—

A large Sève Porcelaine Vase fine blue and gold ground £95
A large Bowl £50
A vase oval form blue ground richly mounted in Bronze £90
A Cup and Saucer fine green ground ornamented in pearls £30
2 oval Flower vases sky blue ground . . £28
2 round do. painted birds and flowers mounted in Bronze. £45
A large Cup with cover blue ground . . £15
A small Vase green ground mounted in Bronze £20
A Basen painted in Birds sky blue . . £7

Messrs. Colnaghi and Co., according to their bill of 5th January, 1814, supplied the Prince Regent with 'a pair highly gilt Candlesticks of the old Sève Porcelaine Seavce, £25.'

In a future note I hope to publish some details of the prices paid for other works of art at Windsor Castle: pictures, furniture, plate and porcelain.

E. Alfred Jones.

THE DEMOLITION OF THE WAREHOUSE OF THE PERSIANS IN VENICE

A link of some interest with the past has just been swept away in Venice by the demolition of the Warehouse of the Persians (the 'Fondaco dei' Persiani') which stood between Rialto and San Gian Crisostomo. Here at the left-hand corner of the Ponte dell' Olio a stone passage led into a wooden-lined, square building, where a succession of floors looked out from open verandahs into a dark court, and a wooden staircase led in turn to each of these many floors. It was in sooth a shut-in, gloomy spot, and yet the heavy air and dim light seemed in keeping with the Eastern associations which haunted it, while it required no play of fancy to clothe those wooden walls with the carpets and hangings that Persian merchants brought in olden times to Venice to sell, or to exchange for wares that were chiefly to be found in Western markets. A few voices were raised to protest against the destruction of the 'Fondaco,' but the greater part of the Town Council pleaded for its removal on the grounds of hygiene and safety, and their plea has prevailed. They urged that the woodwork of the warehouse was in so rotten a condition that unless it were pulled down it would collapse of itself and doubtless cause much damage; they also represented that in case of fire this old wooden building would prove a source of untold danger to the whole neighbourhood; and that it possessed neither beauty nor historical associations sufficient to warrant its preservation. So a clean sweep has been made, from the 'Calle of San Gian Crisostomo' right away to the Grand Canal, and a 'fine modern' house is to replace the old wooden warehouse where in the Cinquecento Persian merchants found a ready market for their goods, and doubtless drove many a bargain with the colour-loving, gaily-clad and, withal, astute merchants of Venice. It was hoped that some treasures of art might have been found in the building, but the only thing that has come to light is a very fine

well-head of Istrian stone, in excellent preservation, which will be set up in the courtyard of the new house about to be built. ALETHEA WIEL.

A SIDELIGHT ON DONATELLO'S *ANNUNCIATION*

THERE are certain questions in art of which it is safe to predict that they will not find their rest till some one finds their document. One such question is that of the date of Donatello's *Annunciation* in the right aisle of Sta Croce in Florence. Albertini, the first to mention it, assigns no date. Vasari, who claims for it that it first brought fame to Donatello, describes it as a work of his youth. Some writers, with Cavalucci, have gone so far as to place it in 1406, when Donatello was twenty years old. Schmarsow, while combating this theory, yet gave to the work a date nearer to that of the Or San Michele statues; Burckhardt in 'Cicerone' names 1430—*i.e.*, before the second visit to Rome, 'at latest.' Von Tschudi, Schottmüller, Reymond, C. Perkin (who estimates it slightly), and many others place it after, and at varying distances from, the return from the second Roman visit in 1433. Where document fails us, any light that may come to us from secondary sources becomes of value. In the work of Bernardo Rossellino I believe that we may find evidence which will at any rate suggest limits within which Donatello's *Annunciation* must fall, without claiming for it more than that. In the Misericordia Church (Santa Maria dei Scolopi) at Empoli in 1447 Bernardo completed a group of the *Annunciation*. It is impossible to look long at the figure of the Madonna without becoming aware of the strong Donatellesque inspiration which pervades it. The Santa Croce Madonna at once rises to the mind. In the latter figure the movement, quite new in the treatment of that subject, is arrested at the precise moment when it expresses most completely a condition of mental emotion. The Madonna has been reading, the book is still held open in her hand. She has risen suddenly at the appearance of the angel, and has turned, by impulse, to go—the position of the right knee, already bent to take the first step, is to tell us this; the left foot, planted firmly on the ground, has not yet been moved. With her right hand she hastily plucks her mantle, which had dropped from her shoulders as she sat, across her breast. All this expresses the first emotion produced by the message of the angel. The lovely pose of the head turned downwards towards the angel, and away from the direction in which her step was to have been taken, alone tells us that the enthralling, mysterious message is yet holding her spellbound. Whether we put the Santa Croce group amongst the sculptor's earliest works or no, we can find no similar treatment of the theme which can be held to have preceded it.

Now, if we turn to Bernardo's Empoli figure of the Madonna (1447) we shall find the same treatment used, though in a less expressive, less vital form. The previous emotion is less visibly declared, the present absorption in the words of the message less movingly enforced. But the means employed and the result obtained are still, to a great extent, similar to those of the Santa Croce group. At Empoli Bernardo's Madonna has also been reading, and the left hand presses the opened book to the body with precisely the same action. She has risen from her seat and is preparing to move to her left, but here the movement is not nearly so emphatic as that of the Santa Croce figure. Bernardo's Madonna stands more erect and in a quieter attitude, and the fall of the drapery naturally expresses this fact in the less involved cast of the folds. Her right hand does not grasp the mantle, but is raised as if for a moment to deprecate the message, her head being turned at the same time, as in Donatello's figure, sideways and downwards to the kneeling angel. The motive is one and the same. To visit the two groups on the same day is to be convinced upon the point. It will not be forgotten that the date of the Empoli group is 1447, and that in 1444-5 Bernardo had been engaged on the tomb of Leonardo Bruni, which is seen to-day close by the Cavalcanti group in Santa Croce, and must during the setting-up of that monument have had daily opportunity for loving study of Donato's work—not that we need dwell on such an opportunity, since every Florentine artist had it before his eyes whenever he chose to enter the church. But the Empoli *Madonna*, completed in the years immediately following on the Bruni tomb, may perhaps be the outcome of strongly renewed impressions.

Accepting the view—which I hold to be indisputable—that the Empoli Madonna derives from the Donato group, we get the latest limit to the possible date of the latter at 1447. But the limitation at that end is the less valuable of the two, since hardly any writer has suggested the placing of it at a later date in Donatello's career. What would be, failing a definite documentary date, more valuable would be if we could fix the early limit. Let us see if in the work of the same Bernardo Rossellino we can find, at any rate, a strong suggestion.

In the inner sacristy of the Duomo of Arezzo is a terra-cotta altarpiece with the *Annunciation*, and a predella beneath it. It bears the date MCCCCXXXIII and was made by Bernardo for Mariotto d'Angelo, canon of the cathedral. Bernardo was born at Settignano in 1409, and this work is the first which can be traced to his hand, the Misericordia lunette following by contract of March 27, 1434. The sacristy tabernacle is a very sweet and simple work, the effort of an unformed artist with a strong sense of beauty, who in his presentation of this scene looks back to the long array



THE MADONNA OF THE ANNUNCIATION, BY BERNARDO ROSSELLINO (1447). IN THE CHURCH OF THE MISERICORDIA, EMPOLI



TERRA-COTTA ALTARPIECE WITH THE ANNUNCIATION. BY BERNARDO ROSSELLINO (1433). IN THE CATHEDRAL, AREZZO



OUR LADY OF PITY. BY BERNARDO ROSSELLINO. IN THE MUSEUM, AREZZO



DETAIL FROM THE TABERNACLE BY DONATELLO IN THE SACRISTY OF S. PETER'S, ROME

of the successors of Giotto and of Andrea Pisano and, nearer to his own day, to Luca della Robbia more than to Donatello—speaking, that is, merely of his rendering of this *Annunciation*. One sees at once that this is the work of a young modeller who had derived no inspiration from the Cavalcanti group: I argue that he had never seen it. Certainly if it already in 1433 had existed in Santa Croce, Bernardo must have seen it very often. The Madonna in the Arezzo Duomo is seated, and bends her head humbly forward, her hand upon her heart, to receive the message. It is a vision of humility, innocence, purity. But whereas in the Donatello *Annunciation* there is something of strength—out of the strong there has come forth sweetness—here in Bernardo's early conception strength has not yet been added to sweetness.

There is no attempt to express a contrast of emotions—or, indeed, strong emotion of any kind. The conviction comes to one as one looks at it that *Madonna* of Santa Croce had not yet come within the range of Bernardo's vision in the year 1433. If this conviction be warranted, we get that year as our early limit. We must not claim any more from the argument.

It was in that year that Donatello returned to Florence from Rome, where he had lately finished the little tabernacle in S. Peter's, which is now in the sacristy. The connexion between this work and the Santa Croce *Annunciation* has been recognized by several writers, though some have given the precedence in point of time to the latter, placing it before the second visit to Rome. In both cases Donatello's desire to satisfy his colour-craving by the use of special material is strongly in evidence. In the Roman tabernacle a soft grey marble has been introduced in parts, and originally it was enriched with gilding. The experiment is carried further in the Santa Croce work by the use of Macigno stone and gilding, while the wooden putti above gave further colour variation. I do not know whether attention has ever been drawn to the fact that in the decoration of these two monuments occurs an ornament which in this shape is never again found in Donatello's work—I mean the shallow, saucer-like palmette or rosette with radiating ribs, set at intervals in the Roman, close together in the Florentine example. This ornament seems to have been suggested by the patera so often found in classical work—as for example in the Ara Pacis relief, and in the temple of Vespasian. To myself the Santa Croce *Annunciation* in its ornament suggests work carried out by Donatello while his Roman impressions were still strong upon him—that is to say, within a year or two of 1433—a date which, of course, has already been largely accepted, though I do not know if the points set forth in the early portion of this paper have been taken into consideration. GERALD S. DAVIES.

LETTER TO THE EDITOR

THE PORTRAIT OF A LADY AS THE MAGDALEN IN THE NATIONAL GALLERY

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—In the April number of your magazine, Sir Charles Holroyd mentions two new acquisitions by the National Gallery, one of which, No. 2163, is the portrait of a lady as a Magdalen which he attributes to Mabuse.

I cannot agree with Sir Charles in attributing this picture to Mabuse, owing to the entire absence of the tender soft greenish violet shades in the face and hands which are a peculiar characteristic of this master.

I venture to express my opinion that the painting in question is the work of Jan van Scorel, though the influence of Mabuse is undeniably present in the picture.

The clear white light on the face with the brownish shades, and the fat hands with the pronounced bony finger-joints, so characteristic of Scorel at his best period, are very noticeable in this picture.

Yours faithfully,
J. O. KRONIG.

The Hague,
12th June, 1908.

ART BOOKS OF THE MONTH

DRAWINGS BY GOYA IN THE PRADO AT MADRID. Part I, 'Les Caprices.' Rome: D. Anderson. 1908.

THERE are few artists who are so steadily advancing in the estimation of artists, art critics and art historians, each in their own respective line, as the great Spanish painter and draughtsman, Francisco Goya y Lucientes. To artists Goya can never fail to be interesting for his technical and individual skill as a painter, and especially as a painter-etcher. To critics he is interesting as a study of temperament, and as an exponent of direct nationality in art. To historians Goya is interesting from the unique place which he holds not only in the history of Spanish art but of art in general, and from his being the connecting link with the bygone art of Velazquez and that of the modern French school and of such artists as

Sorolla y Bastida and Zuloaga in modern Spain. To understand Goya, however, it is necessary to have some knowledge of Spain and the Spanish character, a knowledge which it is downright impossible to acquire outside Spain itself. It is also necessary to have some slight acquaintance with the history of Spain during Goya's lifetime, the troubled reign of Charles IV, the escapades of Queen Marie Luisa, the ascendancy of Godoy, Prince of the Peace, the Napoleonic invasion, and the crushing of Spain beneath the conqueror's heel leading to the tragedy of the Dos de Mayo (2nd May, 1808). The cruel, almost savage experience of these disastrous years inspired Goya to produce two of the greatest series of etchings that any artist's mind ever gave birth to, 'Les Caprices' and 'Les Désastres de la Guerre.' In these etchings humour, satire, bitter rancour, coarseness, and yet in some cases the pathos of the artist's mind, are poured forth in profusion. The meaning of the 'Caprices' is at this day very obscure, as so many subjects refer to local matters of ephemeral interest. They are, perhaps, more intelligible in the drawings preserved at the Prado in Madrid, and now reproduced in facsimile by Signor D. Anderson at Rome. With the drawings is preserved a manuscript statement by Goya as to the subjects, but the explanations are obviously so worded as to evade any charge of personal or political libel or of blasphemy. The subjects of the 'Caprices' have been elucidated by M. Paul Lefort in the 'Gazette des Beaux Arts' (1867), vol. xxii, p. 194, etc., and it is on M. Lefort's work that the text of the present publication is based. Where the original drawing from the etching is missing at the Prado, the gap has been filled by a facsimile of the etching itself.

The reproductions by Signor Anderson are in every way worthy of his high repute as a photographer. Students of art cannot fail to be grateful to him for bringing this important series within their reach, and will eagerly await a second set to include 'Les Désastres de la Guerre.' L. C.

Die Niederländische Holzschnitt-Passion Delbecq-Schreiber. Von Dr. W. Molsdorf. Strassburg: Heitz, 1908. 35 marks.

This is a recent addition to the valuable series of reproductions of fifteenth-century woodcuts, chiefly specimens preserved in the smaller public collections of Germany and Switzerland, which owes its existence to the initiative of Herr Paul Heitz. Dr. Molsdorf of Breslau has written a succinct and useful introduction to a rather remarkable series of twenty Passion woodcuts which belonged, early in the last century, to Van de Velde of Louvain, then to the famous collector Delbecq of Ghent (1771-1840), and are now the property of Professor W. L. Schreiber of Potsdam. Alike from internal evidence and from what is known of the manuscript in which they were formerly inserted, there can be no doubt that they are of Flemish origin, and Dr. Molsdorf dates them with great probability about 1480-90. In two of them certain figures are copied from engravings by Schongauer and the master I A M of Zwolle, and there are several cases of borrowing from the blockbook, 'Speculum humanae salvationis.' The author of the Passion was no first-rate artist, but yet above the average. The colouring of the originals is reproduced, as is the case throughout this series, by hand. The use of modern pigments inevitably gives a modern appearance to the facsimile, and defeats the proposed object, while it adds largely to the expense. Many serious students would prefer a collotype reproduction without any hand-work, until colour-printing processes are so far developed as to be applied to this class of subject without prohibitive expense. C. D.

Vierzig Metallschnitte des XV Jahrhunderts aus Münchener Privatbesitz. Herausgegeben von Georg Leidinger. Strassburg: Heitz. 1908. (Studien zur Deutschen Kunstgeschichte, Heft 95.) 8 marks.

Dr. Leidinger, who is making known in other publications of the same Strassburg firm the rich stores of fifteenth-century cuts on wood and metal in the Munich library, reproduces here a series of forty small dotted prints of New Testament subjects lately in private ownership at Munich, and now in the market. Some of them exist in the Paris collection, and have been published by Bouchot, while others are represented in the public collections at Munich; but twenty-six of the forty are undescribed, and for that reason alone this complete publication, accompanied by a scientific commentary, is welcome to students, though the artistic merit of the series is not great. Several of the subjects are unusual, and possess, for that reason, a special iconographical interest. The reproductions in half-tone are quite adequate for purposes of study, and preferable to hand-coloured 'facsimiles,' which always excite suspicion. C. D.

Miesterwerker des Stadtischen Museums des Bildenden Künste zu Leipzig. Von Theodor Schreiber. Munich: F. Bruckmann.

In the introduction to this handsome volume Dr. Schreiber traces the gradual growth of the Leipzig Gallery from its foundation in 1837. Then follows a detailed account of the eighty-four works selected for illustration, in collotype, on a scale which admits of the details being properly studied, the frontispiece, after Max Klinger's *The Blue Hour*, being reinforced with colour. Böcklin, Klinger, Thoma, Lenbach and Meunier among the moderns are specially well represented, and there are some interesting works by various Old Masters; but the

gap between the old art and the new is filled by German painters of the early part of the nineteenth century in whom for the most part the world has ceased to take an interest. The works of the earlier painters are preceded, not unjustly, by a portrait of Consul Schletter, whose bequest to Leipzig in the fifties first made the collection a thing of some importance. Of the two works connected with Van Eyck, the second, *The Love Charm*, though not from the master's hand, is in some respects the more interesting, since it reflects a side of the painter's work—the painting of nude figures—of which a curious echo was discovered in the picture by Haecht exhibited last year at Burlington House. Three Cranachs, of which the *Sleeping Nymph* is the most attractive, and an imposing *Crucifixion* by Georg Lemburger, with a curious inscription, lead the way to examples attributed to the school of Bastiano Mainardi and to Bissolo, which are the sole representatives of the art of Renaissance Italy. The Dutch masters are more important, Rembrandt, Steen, Van Ostade, Wouvermans and several others being illustrated by more or less characteristic works. The *St. Jerome* of the Burgos painter, Mateo de Cerezo, is an excellent example of an artist whose works occur occasionally in continental galleries, but who is not, we believe, represented in any English collection.

PAPERS OF THE SOCIETY OF PAINTERS IN TEMPERA, 1901-1907. Edited by Christiana J. Herringham, London: Printed for private circulation.

THE revival of the practice of tempera painting has an interest for the critical public as well as for working artists, in that the method is responsible for a considerable proportion of the most beautiful pictures in the world, and those pictures cannot be satisfactorily studied except by those who have some knowledge of the processes by which they were produced.

The treatise of Cennini has been and will continue to be our chief guide on the subject, but his statements are often obscure, and it is well to have them supplemented by the experience of living artists, the more so because it is clear that the possibilities of tempera are by no means exhausted. Altogether this book, which, by the way, is admirably printed, is a most useful and practical contribution to technical literature, the more so because its scope includes fresco painting as well as tempera.

MODERNE KULTUR. Vol. II. By Dr. E. Heyck and others. Deutsche Verlags-Anstalt, Stuttgart. 15 marks.

THE first volume of this handsome work was reviewed in the August number of THE BURLINGTON MAGAZINE. The second and final volume now before us completely fulfils all our expectations of this 'Manual of Culture and Good Taste.' The main theme is 'Personality and its Circle,' and the first section, which bears the same heading, is by Marie Diers, the well-known German novelist, who here discourses on 'Love and Marriage,' 'Woman and the Woman Question,' The Relation to the Child,' etc. Other contributions to this volume are: 'Society,' 'Culture in Personal Appearance,' 'The Art of Eating' (W. Fred), 'Books' (Hermann Hesse), 'The Theatre' (Karl Scheffler), and, last but not least, 'The Wisdom of Drinking' and 'The Art of Travelling' by the editor, Dr. Ed. Heyck, himself—the aim of the entire work being to show that culture, to be true and lasting, must be every-one's affair. The ninety-five illustrations, which range from Botticelli's *Spring* and Mr. Charles Shannon's *The Toilet* to examples of Mr. Von Glöden's Sicilian photographs, are well reproduced and add considerably to the attractions of the book.

BALLADS AND HYMNS OF LOVE. Edited by Frank Sidgwick: Illustrated after Byam Shaw, R.I. London: Chatto and Windus. 6s. net.

THIS selection from Percy's 'Reliques' makes pleasant reading, and the pictures will be familiar to those who saw Messrs. Dowdeswell's recent exhibition of Mr. Byam Shaw's drawings. Spirited, clever and gay as the originals were, they have suffered less by this process of reproduction in colour than good drawings are apt to do. Some indeed may actually think the reproductions in certain cases look better than the originals. Mr. Byam Shaw has a taste for opposition of sharp colours which even on the modest scale and in the decorative treatment of the exhibited drawings might not be every one's taste. The reduction in scale which the book necessitates is thus all in his favour, and even those who found the originals too bright will hardly be able to deny that the reproductions are among the most fresh, vigorous and successful illustrations that the modern colour process has achieved.

Of the nine pictures, that illustrating 'The Gaberlunzie Man' was perhaps the most striking, and it loses none of its fire and vitality in the book. Altogether Mr. Shaw has never shown to better advantage, and the book, as we have said, is full of good things to read.

THE RED LILY. By Anatole France. Translated by Winifred Stephens. London: Lane. 6s.

THE making of an edition of the works of Anatole France in English is a delicate problem, and Mr. Frederic Chapman, who is responsible for the literary standard of the present series, had no light task before him. The publisher has started the undertaking handsomely, for the volume is exceedingly cheap considering the excellence and attractiveness of its printing and binding. Whether

any perfect English substitute for the French of a master stylist can ever be offered is another question, and one which falls outside our immediate province. The translator of 'The Red Lily' has done her work conscientiously, yet sentences such as 'But him whom you shall love . . . will be your enemy' (p. 179) surely called for editorial revision?

ROYAL ACADEMY PICTURES AND SCULPTURE, 1908. London: Cassell. 5s. net.

WITH their customary promptness Messrs. Cassell have issued their annual souvenir of the exhibition at Burlington House. The pictures chosen admirably represent the popular side of the exhibition, and will doubtless appeal to many visitors who wish to revive the hasty impression gained by a single visit. We note that sculpture is somewhat scantily represented, while the absence of any works by Mr. Sargent and of Sir Hubert von Herkomer's large portrait group is perhaps a more serious defect. The frontispiece is an excellent reproduction of Mr. Clausen's large picture, *The Boy and the Man*, which gains considerably in effect by the great reduction in scale.

WE have received from the publishers, Messrs. A. and C. Black, the *edition de luxe* of the pamphlet on 'The Edinburgh Parthenon of the Scottish National Gallery,' which we reviewed in June, 1907. A very handsome volume, illustrated in colour. Bound in various styles or enclosed in a case, it may be obtained of Mr. Bernard Quaritch.

FOLKLORE AS AN HISTORICAL SCIENCE. By George Laurence Gomme. (The Antiquary's Books.) Methuen and Co. 1908. 7s. 6d. net.

THIS book 'supplies a long-felt want'—and never was a hackneyed phrase more inevitable. Folklore, as a science, has scarcely attained its first centenary; the very word is only some sixty years old. Mr. Gomme, who outlined the present book in articles contributed to the 'Folklore Journal' in 1885, is doubtless by no means the only folklorist who has seen the necessity for guidance in correlating this, the youngest of the sciences (except perhaps recent developments of psychology), with other branches of research. 'It is not,' he says, 'because it consists of traditions, superstitions, customs, beliefs, observances and what not, that folklore is of value to science. It is because the various constituents are survivals of something much more essential to mankind than fragments of life which for all practical purposes of progress might well disappear from the world.' On this Mr. Gomme bases his argument, and the validity of his plea cannot be gainsaid—that it is high time that the value of folklore as an adjunct to historical research should be recognized. 'It cannot be studied alone'—no more than can any other science be properly considered without reference to others. Mr. Gomme therefore treats of folklore in reference to the psychological, anthropological, sociological and ethnological conditions in the 'culture-area' represented by the British Isles; he gives also the discussion of European conditions necessitated by the clash of Christianity with the original native religions. In each point, so skilled a folklorist as Mr. Gomme has, of course, apt illustrations and parallels at his fingers' ends; he has also a happy and straightforward style of setting forth his matter which is not common, at least among folklorists. The result is that the book is both intelligible to the amateur and satisfactorily stimulating to the connoisseur in folklore; the footnotes everywhere assist the specialist to find particular material; and the illustrations are well chosen.

It is scarcely more than a quarter of a century since the fundamental parallelism between phylogenesis and ontogenesis was first demonstrated—that is to say, that the growth of an individual is an accelerated repetition of the growth of the race. The paradox appears to lie in the fact that interest in genetic principles is of late growth; and just as the study of individual youth is now developing into what will probably prove a new science, so its phylogenetic counterpart, the study of the youth of our race, has but just recently begun on scientific lines. Where new ground is broken, fools will rush in; but here they will have in Mr. Gomme's book a trustworthy signpost to guide their steps on the right path. Students of any branch of history must henceforth acknowledge folklore as an indispensable handmaid to their Muse, and this as a most useful handbook to their study.

FRANK SIDGWICK.

ART IN FRANCE

THE MUSEUMS

THE Louvre has two new acquisitions of the very first importance, a portrait by François Clouet and a portrait by Memlinc. The Clouet, which was the generous gift of the Société des Amis du Louvre, is the only signed portrait by the artist at present discovered. It was found at Vienna by M. Moreau-Nélaton, who bought it for a little less than £2,000 (a sum certainly far below its market value) and transferred it to the Amis du Louvre at the same price. The portrait, which is three-quarter length and life-size, represents a man with



PORTRAIT BY HANS MEMLING
RECENTLY ACQUIRED BY THE LOUVRE

a Charles IX beard, dressed in a doublet of black terry velvet with lace insertions of the same colour and a narrow collar and cuffs in point de Venise; he has a book filled with dried plants open before him. At the bottom of the picture on the left of the figure is the inscription :—

FR. IANETII OPVS
E. QVTTO AMICO SINGVLARI
AETATIS SVE XLIII
1562

François Clouet signed 'Janet,' the diminutive of his father's name Jean, in accordance with a custom common at the time. The subject of the portrait has been identified with certainty by M. Henri Stein as the result of researches in the archives of the Ecole de Pharmacie. He is a Parisian grocer and apothecary named Pierre Quthe, who had a great reputation between 1550 and 1585; one of the reasons of his celebrity was the fact that he possessed one of the finest gardens in Paris, hence the book with the botanical specimens. Quthe was an intimate friend and a neighbour of François Clouet; they lived a few doors from each other in the rue St. Avoye, near the Temple, in what is now the 3rd arrondissement. The street has disappeared, but there are still an impasse and a passage St. Avoie. By the presentation of this profoundly interesting work the Société des Amis du Louvre has added one more to the many invaluable services that it has rendered to the gallery.

The portrait of an old woman by Memlinc[1] was already well known, and M. Leprieur has desired to acquire it for the Louvre ever since it was exhibited at Bruges in 1902. It was then in the possession of M. Nardus, who was at that time unwilling to part with it, but it has since passed into the hands of M. Kleinberger, from whom the Louvre has acquired it for the sum of 200,000 frs., which cannot be considered at all an exaggerated price. M. Kleinberger had already been the means of placing in the Louvre the suberb *Homme au verre de vin*, formerly attributed to Fouquet, so that he has provided the gallery with two of its most precious possessions. This portrait of an old woman was the earliest and the finest of a series of portraits of unknown persons included in the Bruges exhibition, and is one of the most remarkable of Memlinc's works. It originally formed part of a diptych; the other half, representing the old lady's husband, is in the Berlin museum, to which the portrait now in the Louvre was lent for some time by its late owner, M. Nardus. Both portraits were formerly in the Meazza collection at Milan and were included in the sale of that collection in 1884.

We must hold over till next month our notes on other changes and acquisitions.

[1]Reproduced on p. 231.

EXHIBITIONS

THE theatrical exhibition at the Musée des Arts Décoratifs is an interesting and amusing show, although it does not quite come up to one's anticipations. Its scope is wide and ranges from such exhibits as the chair of Molière or the penholder of Rachel to the remarkable collection of Greek and Roman antiquities connected with the theatre which is lent by M. Jules Sambon. M. Sambon's collection of theatrical objects, which is unique, is the backbone of the exhibition. His antiques compose the whole of the first section and consist of 392 pieces of various kinds, besides a series of 134 coins and 133 medals decorated with theatrical subjects. The collection of masks and of statuettes of actors and musicians is remarkable; there are also musical instruments; vases and lamps decorated with theatrical subjects and various miscellaneous objects, besides the coins and medals already mentioned. It is to be hoped that this collection, invaluable as it is to the students of the Greek and Roman theatres, will one day find its way into a public museum. But M. Sambon's collection is not confined to antiquities; it forms a large part of the other sections of the exhibition. For instance, all the faience and porcelain belong to him, with the exception of the biscuit porcelain from the museum of the Sèvres factory, a beautiful exhibit.

It is impossible in these notes to give any idea of the variety of the exhibition. One of the most interesting sections is the long series of models of theatrical scenery. The collection of marionettes includes figures from Japan, Turkey and Java. A case without a number, which I could not find in the catalogue, contained a series of remarkably clever satirical figures apparently dating from the early nineteenth century. Much of the porcelain and faience exhibited is of fine quality, and therefore interesting apart from its theatrical associations. The costume section is perhaps the weakest part of the exhibition. There is much to be noticed among the busts and statuettes.

The paintings, drawings, pastels, miniatures, etc., which form a large part of the exhibition, have naturally not been chosen for their artistic value, but they include a considerable number of interesting pictures, though they might have been more representative. Among the portraits which specially attracted one's attention in a rather hasty survey were those of the famous Italian actor of the seventeenth century, Guiseppe Biancolelli, attributed to Annibale Caracci; of Malle Duclos, by Largillière; of Quin (the English actor of the eighteenth century); of Ducis by Baron Gérard; of Pottier by Vernet; Chenard by Louis David; Déjazet by Deveria, and a fine pastel portrait of Lekain by Lenoir (1767). It is strange that this exhibition of theatrical pictures contains not a single example of Degas.

Unfortunately, the exhibition has not the international character that it was intended to have. With the exception of the Greek and Roman antiquities, the exhibits are mainly French. I understand that the almost entire absence of any representation of England is due to the fact that the English committee resigned owing to its dissatisfaction with the arrangements made. It must also be added that the attributions of some of the portraits in the retrospective section are, both as regards subjects and painters, extremely rash.

The exhibition of the hundred pastels at the Georges Petit Galleries has been a great success financially; the receipts for admission amounted to about £3,300, although the exhibition was open only three weeks and three days. The Croix Rouge will, therefore, benefit considerably. Artistically the exhibition was extremely interesting, and it contained a great many fine pastels, but the organizers were too lenient in regard to doubtful and more than doubtful works; had a more severe standard been adopted nearly one-third of the pastels exhibited would have been excluded. Far greater severity ought to be used in exhibitions of this kind, for the fact that a picture has been shown in an important exhibition is not infrequently used as a commercial asset when the picture comes to be sold, and this not alone by professional dealers.

The Georges Petit galleries are now entirely filled with the works of Gaston La Touche; the exhibition, which is a complete history of the painter's artistic life, is well worth a visit It will continue until 13th July. The 'Salon de Mobilier' will open at the Grand Palais in the course of July; it is announced that it will contain a fine art section, presumably pictures of furniture and interiors, unless indeed it is a refuge for the unhung.

The medal of honour for painting in the Salon has been won by M. Marcel Baschet for his portrait of Henri Rochefort; he obtained 261 votes against 123 for M. Guillemet in the final ballot. M. Jean Boucher gained by an overwhelming majority the medal of honour in the section of sculpture for his monument to Victor Hugo. It is doubtful whether either of these decisions would be confirmed by many critics, but critics and artists proverbially differ. The jury awarded no medals of the first class in the section of painting; among the fourteen recipients of medals of the second class were an Englishman, Mr. Hughes-Stanton, and an American, Mr. Robert Mac-Cameron. Mr. Craig, Mr. Swinson and Mr. Adams were among the twenty-six medallists of the third class. Mr. H. H. Brown, Mr. Carter, Mr. Hartshorne, Mr. Redfield, Mr. A. Jacob, Mr. Hay, Miss Clarke and Miss Morgan received honourable mention. Mr. Fry and Mr. Ward received medals of the third class in the section of sculpture.

SALES

THE sales this month have again been lacking in interest and importance, and the season, which has been the dullest known in the Parisian auction rooms for many years, is now nearly at an end. Two of the most important pictures that have turned up had a sale to themselves on 5th June. One was a painting attributed to Fragonard, *Le Contrat*, the other a picture by Corot, *Castel Gaudolfo*; although no owner's name was mentioned, it was known that the pictures came from the estate of the late Marquis d'Hautpoul. *Le Contrat* was no doubt bought in at the sale of the d'Hautpoul collection in 1905, when it was knocked down at 29,000 frs. On 5th June the highest bid was only 26,000 frs., and the picture was sold at that price *plus* the usual commission. The explanation is that the picture was probably mainly or even entirely the work of Fragonard's pupil, Mlle. Gérard. The *Castel Gaudolfo* of Corot, on the other hand, fetched the high price (including commission) of 110,110 frs., the expert's demand being only 60,000 frs. This picture was bought in 1865, at the sale of the Gros collection, for 1,540 frs.

The collection of the late Madame Debacker contained very few pictures of importance, but a gouache by Claude Hoin, *Portrait de Mme. Dugazon dans le rôle de Nina ou la Folle par amour* (signed and dated 1786), fetched the enormous price of 50,600 frs., more than double what the expert asked for it. The price is the more extraordinary since there exist several versions by Hoin of this subject; one such fetched 20,900 frs. at the Goncourt sale in 1897, and another 25,300 frs. at the Muhlbacher sale in 1899. A Diaz, *Une Clairière*, fetched 16,500 frs. Some of the *objets d'art*, many of which were good, sold well, and the tapestries fetched high prices. A single Beauvais tapestry, one of the series known as *la Noble Pastorale* designed by Boucher, and representing *les Plaisirs de la Pêche*, was sold for 132,550 frs. —less, however, than the expert's demand. A Brussels tapestry after Teniers fetched 27,500 frs.

The pictures belonging to the late M. Reitlinger were for the most part very poor stuff, and fetched low prices, the total (for 214 lots) being only 81,592 frs. *plus* the ten per cent. The only interest of this sale was that it confirmed the marked rise in the price of pictures by Courbet. A picture by this artist called *Les deux amis*, which was merely a replica of part of the large picture formerly in the Zygomalas collection, fetched no less than 12,650 frs., nearly 4,000 frs. more than the expert asked for it. A *Marine* by Courbet was sold for 6,710 frs., rather less than the expert's demand.

The sale of the collection of modern pictures belonging to the late M. de Porto-Riche had excited in advance a certain amount of interest,

which turned out to be hardly justified. The collection also included furniture and *objets d'art*, not of first-rate importance, and the prices were low as a rule. The highest price was 20,350 frs. for *La Mare en forêt*, by Diaz, which realized 16,500 frs. at the Garnier sale in 1894.

At the sale of the Hélène Chauvin collection a proof of the portrait of Edouard Dagoty, by Lasinio, sold for 8,360 frs., and a proof before letters of J. R. Smith's *Promenade at Carlisle House* for 7,062 frs.

The collection of the late M. E. Coudray, sold on 12th and 13th July, consisted of modern paintings, water colours, pastels and drawings. The highest prices were 19,800 frs. for a Venetian picture by Ziem, quite of the ordinary type; 14,300 frs. for *L'Etang* by Corot; 14,300 frs. for *Biblis*, a single female figure by Henner; 14,300 frs. for *Le Berger et son troupeau* by Charles Jacque, whose pictures keep up in value; and 10,780 frs. for a portrait of Juana Romani by F. Roybet. The sale was chiefly remarkable for the high prices paid for water colours by Ziem—5,830 frs. for *Bragozzi et gondoles sur le Grand Canal*; 5,170 frs. for *La Caravane partant du Caire pour la Mecque*; 4,950 frs. for *Le Bord des étang en Camargue*; 3,355 frs. for a Venetian *Soleil couchant*. A water colour by Fantin-Latour, *Le Jugement de Paris*, fetched 8,030 frs., and the water colours by Chaplin, Harpignies, Charles Jacque, Léon Lhermitte and Gustave Moreau sold well.

At a sale of modern pictures of no special importance, held at the Hôtel Drouot, on June 16th, fairly good prices were obtained. MM. Bernheim jeune paid 8,800 frs. for a picture by Cazin, *La Lecture*, in the form of a fan.

GENERAL NOTES

M. Charles-Edouard Steinheil, whose terrible murder by burglars has been a sensation of the month, was a rather well-known painter of historical and *genre* subjects. He was born in 1850 and first exhibited at the Salon in 1870. In 1890 he followed his cousin, Meissonier, to the New Salon, but returned to the Old Salon five years later. His father, Louis Steinheil, was celebrated for his restoration of mediaeval wall-paintings and stained glass, and worked a great deal for Viollet-le-Duc.

A monument to the dramatist Henry Becque has been placed at the corner of the Boulevard de Courcelles and the Avenue de Villiers. The bust of Becque is the work of M. Rodin, and the architectural part of the monument is designed by M. Nenot.

M. Naudet, the architect of historical monuments, has discovered in the Palace of the Popes at Avignon the remains of the entrance to the great chapel of the palace, known as the Chapel of Clement VI. The entrance consisted of two doors, the archings of which are almost intact, as is the base of the pier dividing them. The bases of the pillars are decorated with very fine sculptures of the fourteenth century, and in the niches above one statue remains, but the head and hands are missing. The entrance was covered by modern masonry. The ancient pavement of the Salle de l'Audience has also been discovered, and this hall will be restored to its ancient proportions; when the palace was turned into a barrack the floor was raised by about four feet. It is to be hoped that the restoration of this superb monument of the middle ages will not be carried too far, as in the case of Mont St. Michel.

The burglaries in churches continue: Chartres Cathedral and the church of St. Jacques at Dieppe were recently broken into and, although little or nothing was stolen, a superb window was broken at Chartres in order to effect an entrance. At Limoges Cathedral, the latest to be pillaged, the burglars were more successful; they carried off a number of ancient enamels, scheduled and inventoried by the Ministry of Fine Arts, and valued at £4,000. Meanwhile it is announced that Thomas, now undergoing imprisonment, has made fresh statements which have decided the magistrate at Clermont-Ferrand to summon once more certain Parisian dealers who were examined at the trial. It is possible that there may be interesting developments. In any case it is high time to take some steps to protect the art treasures in the churches; if they cannot be protected where they are, they must be placed elsewhere. The Limoges affair may convince the Government of the necessity of proceeding with the measure drafted by M. Briand when he was Minister of Fine Arts, which has up to now slumbered in a pigeon-hole.

The following is the somewhat meagre official description of the objects stolen from Limoges, which it may be useful to publish in case any of them should turn up in England:—

Two 'pax' in painted enamel of the fifteenth century, one representing the seven sorrows of Our Lady, and the other scenes in the Passion.

Three 'altar cards' in painted enamel of the seventeenth century, by Nicolas Laudin, considered to be among the finest works of that artist; the Crucifixion is represented on the central panel; on one of the others are the sacrifice of Abraham and the death of Abel, and on the third the adoration of the Magi, the marriage at Cana, and the four Evangelists.

Two Greek crosses for use by canons, in enamelled silver with representations of St. Martial and St. Stephen.

Two pyxes in parcel-gilt; a monstrance in parcel-gilt; a chalice in parcel-gilt; a chalice enriched with enamels and precious stones; a chalice in parcel-gilt with decorations of gold in different shades; three chalices in silver-gilt; two chalices in silver; two pyxes in silver; two large pyxes in parcel-gilt; two other pyxes surmounted by a small Latin cross screwed into a globe; an *Agnus Dei* with the legend, 'Animam suam dat pro ovibus'; a box for the holy oils.

A portable candlestick (used for pontifical functions) in parcel-gilt; an ewer in parcel-gilt bearing a plateau with the arms of Mgr. Buissas, formerly Bishop of Limoges; a canon's cross in silver and enamel; an enamelled morse (clasp) for a cope.

R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE Goethe Museum has been thoroughly rearranged, with a view to reinstating the conditions which obtained at the time of Goethe's death. Excepting his study and the room in which he died—these two never having been altered in the least since 1832—many objects which bore upon Goethe and his works have gradually found their way into the museum. The great poet's fine art collections were, however, considerable enough to warrant the attempt to show the public just what Goethe had delighted in and into what special channels he had turned his collector's interests. This end has been achieved by the new rearrangement, which extended only to those rooms of the house which Goethe actually lived in.

A catalogue, the need of which has often been felt, has just appeared. It describes scientifically the 1,070 paintings in the Bayerische National Museum at Munich, and was compiled by Prof. K. Voll, H. Braune and H. Buchheit. The museum contains, as is well known to specialists, very many important works of the early Bavarian and Suabian schools, which have never before been satisfactorily reproduced or even catalogued.

The municipality of Venice has honoured Franz von Stuck, the well-known Munich painter, with a special invitation to arrange as complete an exhibition of his life-work as possible for the International Fine Art Exhibition, to be held there in 1909.

The Märkische Provinzialmuseum has been reopened in a new building designed by Ludwig Hoffman at Berlin. This collection is excellent, having many points in common with the Musée Carnavalet at Paris, but it covers a much wider field, since it embraces art, archaeology, science, natural history and civilization of the Province Brandenburg and its capital Berlin. The collections for years have not really been on view, as only a small part of them were shown in temporary quarters while the present structure was in course of erection. This new building is, owing to the site, rather irregular in plan, and when one visits it one is rather bewildered by the multiplicity of rooms and corridors; even an expert will lose his bearings. In other respects, however, the museum is well adapted to the collections which it contains. It is built in the North-German Gothic style of red brick, near the Jannowitzbrücke at the east end of the town, rather inconvenient for strangers, but very wisely located for the fulfilment of its real purpose, which is that of being a people's museum.

The art collections are varied and important. There are a good many early paintings, removed thither from old churches and chapels; further, many interesting portraits and an extensive collection of prints by local artists, of whom Chodowiecki, Meil, Cunningham and G. F. Schmidt are four of the most important. The topographical collection, plans and views of Berlin, is fine, and it is most interestingly supplemented by caricatures and types of Berlin life. Those dating from the middle of the forties to the middle of the seventies—the time during which Berlin gradually changed from an overgrown village into one of the world's capitals, and was given to surprise and witticisms over its own growth—are particularly amusing.

One room is devoted to the guilds, another to the old porcelain and pottery manufactures. There are several rooms illustrating the customs and manner of living of the Spreewald peasant; again, several interesting rooms showing what the house of the average Berlin citizen in 1830 or thereabouts looked like.

The Provinzialmuseum is certainly one of the most interesting of the numerous fine Berlin museums, and should receive attention at the hands not only of the student of manners and customs but also of fine and applied art.

At Aix-la-Chapelle new researches and excavations are pending in Charlemagne's old cathedral church. The floor of the octagon is to be examined with a view to ascertaining the exact location and form of Charlemagne's grave; further, it is proposed to establish, and possibly restore, some of the most ancient parts of the structure, as they were originally planned. In the course of centuries great changes have, of course, taken place: floors have been raised and lowered; the atrium, which was once open, has been walled up, etc. It is expected that excavations may bring some interesting archaeological remnants to light.

The magnificent portrait of Señora Cean Bermudez by Goya, lately reproduced in THE BURLINGTON MAGAZINE,[1] has been acquired by the Hungarian Government for the National Gallery at Budapest. The Museum at Basle has purchased a large, interesting canvas by the quaint Swiss painter Albert Walti, who is also well known as an etcher, and who has for years been living at Munich. The picture is called *The Three Hermits*.

Kiel, the home of the German Marine, is to have a new Museum of Asiatic Art. The collection formed by Professor Adolf Fischer during his sojourn in Japan and China will form the foundation of the new collection. At Neuss the widow of Dr. Sels has left an important collection of old paintings, principally *genre* pictures of the Dutch seventeenth century, portraits of historical interest, some works by the Master of St. Severin and other early Cologne artists, to the town.

The Kaiser-Friedrich Museum at Berlin has received a Netherlandish *Christ Taking Leave of His*

[1] Vol. xiii, p. 98 (May, 1908).



1. COLOUR PRINT BY KIYONAGA (BEFORE 1770) IN THE COLLECTION OF MR. FRANCIS LATHROP



COLOUR PRINT BY KIYONAGA (1783). IN THE COLLECTION OF MR. FRANCIS LATHROP



3. COLOUR PRINT BY KIYONAGA (NOT LATER THAN 1771) IN THE COLLECTION OF MR. FRANCIS LATHROP



4. COLOUR PRINT BY KIYONAGA (1772). IN THE COLLECTION OF MR. FRANCIS LATHROP



5. COLOUR PRINT BY KIYONAGA (*circa* 1783) IN THE COLLECTION OF MR. FRANCIS LATHROP



6. COLOUR PRINT BY KIYONAGA (*circa* 1779). IN THE COLLECTION OF MR. FRANCIS LATHROP

Mother as a present from Mr. M. Kappel. The picture, which was formerly in an English private collection, is ascribed by Dr. Friedländer to the same artist who painted the altarpiece of St. Mary in St. Catharine's Church at Lübeck, and the Magdalen altarpiece in the Royal Gallery at Brussels. He belongs to the school most of the works of which have heretofore been connected, rather indiscriminately, with Herri Met de Bles, and he certainly hails from Antwerp, about 1518. Among the Italian bronzes recently acquired by the same institution is the statuette of a young man, apparently fleeing, by Francesco da Sant' Agata, and another of a young woman playing a flute, which apppears to be of somewhat later date. The National Gallery at Berlin has come into possession of a portrait bust of Goethe by M. J. Klauer in terra-cotta.

The Imperial Picture Gallery at Vienna has received some important gifts from Mr. G. Benda. They embrace one of the scarce religious pictures by G. Metsu and an *Annunciation* by H. Suess von Kulmbach (these two formerly in the Oppolzer collection at Innsbruck) and a delicate landscape by Gillis d'Hondecoeter. The so-called Oesterreichisches Museum there has succeeded in making a most extraordinary acquisition—viz., the tapestries of the convent of Goess, near Leoben, once the oldest and richest convent in Styria. They date from the foundation of the establishment, about the year 1000 A.D. The most important item is the Antependium, with the representation of the *Annunciation*, etc., upon which occurs what is said to be the earliest mention of the names of the three Magi—Melchior, Balthasar and Caspar.

The Kunsthalle at Bremen has bought and received as gifts many works which were to be seen in the recent exhibition held there. Among them there figure M. Lieberman's *Woman Tending a Cow* (1872), *Count Kalckreuth, Summer*, still-life pictures by Ch. Schuch and A. Lang; others by W. Trübner, K. Hofer, G. Kolbe (bronzes) and Gauguin. The Municipal Gallery at Wiesbaden has come into possession of an early landscape by the Düsseldorf painter Deder, and a painting called *Communion* by Ad. Hoelzel.

H. W. S.

ART IN AMERICA

THE ART OF KIYONAGA AS ILLUSTRATED IN AN AMERICAN COLLECTION

EARLY in the sixties, when Japanese colour-prints were first imported into France and England, they aroused in the artistic world an immediate but not a very discriminating enthusiasm. Gradually, however, the interest in them became more intelligent, and the Japanese, finding an appreciative market, began to send over their finest prints. In time many important collections were formed, composed almost exclusively of choice impressions representing the highest phases of this art, but the prints illustrating the early tentative efforts of the various masters, having less artistic finish than their more mature work, were relatively ignored. Mr. Francis Lathrop of New York, appreciating the need of acquiring such prints for a collection in which the student would be able to trace, step by step, the development of the art, has for many years devoted much energy to the task. With a rare feeling for beauty and a scientific thoroughness even less common, he has formed a large collection. It is so rich in material for the elucidation of the history of Japanese colour-printing that, when it is thoroughly studied, we may expect important results. Mr. Lathrop's collection contains about five thousand colour-prints, over seven thousand in black-and-white, and nearly four hundred paintings and drawings for the subsidiary illustration of the work of the different artists. His many albums are also of great historical importance, for it is from the dates in these illustrated books that we are enabled, through a study of the continual change of fashion, to arrange the prints of each artist in chronological order.

Having made a study of the prints in Mr. Lathrop's collection—several of which are reproduced for this article—I shall endeavour to sketch the evolution of the art of Kiyonaga, who is acknowledged to be among the greatest designers of colour-printing. The extraordinary development of this art in Japan during the eighteenth century is due to the peculiar conditions which then prevailed. There was a highly civilized society in which for generations painters had been trained to ignore light and shade. During centuries a pictorial art had flourished wherein all objects were represented by symbols—sensitive expressive outlines filled in with washes of colour. Thus, when colour-printing first came into practice, the conventions of Japanese art were most favourable to its rapid development—one block being used to print the outlines, others for the different colours. Such a tradition tends to make a race most sensitive to beauty of contour and to the harmony of broad masses of colour, and is essential to the logical development of any graphic art not primarily suited to realistic representation. Rather than use an abstract symbolism, our Western civilization has shown a tendency to strive to reproduce the actual appearance of things. This tendency became very strong among the painters of Imperial Rome, but, having no means of expression sufficiently plastic, their success was small. After the Fall of Rome, the earlier symbolism was frankly accepted—light and shade again

being ignored. The pure colour in the mosaics of Ravenna and the brilliant stained glass of Chartres, with its leaded outlines, became possible. But with the Revival of Learning in the fifteenth century the desire to paint things as we see them in a mirror led to the general adoption of oil painting as a medium which would fully satisfy the demand for chiaroscuro. So it was that when, a hundred years later, colour-printing was first practised in Europe, the new art, although not adapted to realistic representation, was placed under the necessity of portraying effects of light and shade. The limitations thus imposed were accepted by Ugo da Carpi and the other contemporary masters of the art. They felt the impossibility of successfully using strong colours which, in the high lights, would be wholly inadequate and, in the shades, would be rendered ineffectual by the superposition of dark tones. So they resorted to monochrome, using in each print several different values of a neutral colour, such as buff or olive. This was fatal to the complete development of the art.

Concerning the life of Kiyonaga very little is known. He is said to have been born in 1742, and was the son of a bookseller. He studied under Kiyomitsu, from whom he received the traditional instruction of the Torii school. After the death of Kiyomitsu, in 1785, he designed a series of theatrical posters in the style of his master, which he signed 'Kiyonaga the fourth Torii.' The greater part of his work, however, shows none of the Torii influence. The years from 1765 to 1782 mark the slow gradual development of his art; 1783 to 1787 the height of his achievement; 1788 to 1795 his decline. He did but little work after the year 1795, and is supposed to have died in 1814.

To understand Kiyonaga's place in Japanese art it is necessary to follow the gradual evolution of the traditions of pictorial representation. He was in no sense an iconoclast, and never broke away from the conventions of his time. A lover of beautiful form, Kiyonaga expressed the dominant thought of his epoch more completely than any other artist. In the development of the art of the extreme orient this respect for tradition has had an importance which it is difficult for us to comprehend. Except during periods of decadence, there has been a continual concentration of effort to add to the store of technical knowledge. The new discoveries became a part of the common inheritance of succeeding generations, replacing certain of the older conventions which had ceased to be vital. The talents of the pioneers were directed by such traditions, so that, being familiar with the principles of art, they could devote their entire energies to the expression of personality. The first traditions of Japanese painting are derived largely from an earlier Chinese school of religious art. Throughout the middle ages in Japan, as in Europe, most of the great artists, many of them priests, were devoutly working for their religion. From the beginning of the sixteenth century the master-painters were almost all employed in decorating the luxurious palaces of the nobility, for the gradual rise of a wealthy aristocracy had created a demand for secular art. As the Japanese had not had a profane art sufficiently rich to decorate such costly residences, it was but natural that they should borrow from Chinese sources. The lesser artists who remained in the service of the church followed traditions which soon stopped developing. Religious art gradually became almost as formal as in Russia, and ceased to have any direct influence on other branches of art. A movement which was destined to give Japan a national school of painting began early in the seventeenth century. Matahei and his followers, taking their subjects from the daily life of the people, revolted against the custom of clothing their personages in Chinese costume and of representing life as a series of formal pageants. They gave to their paintings a wonderful vitality, visualizing with an extraordinary power the most significant attitudes and gestures of living men and women without losing any of the decorative quality which characterizes the work of their predecessors. Notwithstanding that the Japanese in their art have touched but lightly the great problems of life—crime, poverty, illness and death—there is more than a superficial resemblance between this work and that of certain modern French illustrators who have largely found their inspiration in social questions. It is only in the best work of Forain and of Steinlen that we find the same vitality as in Matahei, but their drawings are entirely lacking in the feeling for beauty which is so characteristic of the Japanese master. Matahei's paintings and those of his school, although frequently democratic in subject, are so rich and sumptuous in their technique that the cost of production must have placed them beyond the reach of the common people. When at last the reproduction of drawings by means of a single wooden block, and the subsequent invention of colour-printing, gave to Japan an economical method of artistic expression, the masses became the arbiters of taste. Kiyonaga began to design colour-prints when the art was reaching its highest development. He stopped working before the rich traditions, inherited, as I have shown, from the great masters of style, had been abandoned. At the time of his death the strong influence which he had exerted on the art of his contemporaries was no longer apparent—Kiyonaga's work was too delicate, too refined for the common people. A popular revolt against academic teaching all but swept away the traditions of art, the



7. COLOUR PRINT BY KIYONAGA (*circa* 1783-8)
IN THE COLLECTION OF MR. FRANCIS LATHROP



8. COLOUR PRINT BY KIYONAGA (*circa* 1783-87)
IN THE COLLECTION OF MR. FRANCIS LATHROP



9. COLOUR PRINT BY KIYONAGA (1788 OR LATER) IN THE COLLECTION OF MR. FRANCIS LATHROP



COLOUR PRINT BY KIYONAGA (*circa* 1790). IN THE COLLECTION OF MR. FRANCIS LATHROP

knowledge accumulated during centuries of effort on the part of an entire race.

Although there is little in the culture of Japan during the eighteenth century which would suggest that of the Italian Renaissance, the evolution of Kiyonaga's art is very similar to that of Raphael's. Both in their early works are but echoes of their masters—Raphael of Perugino, Kiyonaga of Kiyomitsu. This unquestioning loyalty to tradition—whether the result of great self-control or of an early narrowness of vision—gave them a thorough technical training. Raphael's genius was far too universal to be enslaved by the narrow mannerisms of Perugino and the Umbrian school. Kiyonaga had also such sympathy with life and with different phases of art that he broke away from the rules of the Torii school completely. After acquiring the needed technical skill, Raphael and Kiyonaga took great joy in life and in the art of their contemporaries. They imitated successively the works of other masters before they finally found that exquisite impersonal balance which remains the fullest expression of the civilization under which each lived.

Mr. Lathrop's collection includes about one hundred and seventy colour-prints by Kiyonaga, of which sixty-five show the rise of his art. From these I have chosen four as illustrating the more important steps in his development. The first example, dating from before 1770 (plate i, No. 1, about $12 \times 4\frac{1}{2}$ inches), represents an actor on a white ground broken only by a tree with delicate foliage and blossoms. As in the contemporary actor prints of Kiyomitsu only three blocks have been used—black, rose-grey and lemon-yellow. It reveals how completely Kiyonaga assimilated the teachings of his master, for it has all the traditional vigour of the best art of the Torii school without anything new either in the design or the technique. As yet he has not learned that the qualities of the line work of the great masters of black and white are in no way suited to colour-printing. Colour has not been accepted as an integral part of the design, but is considered as a superficial ornamentation of a print in black-and-white.

A more logical use of colour is shown in the next print (plate i, No. 3, about $12 \times 4\frac{1}{2}$ inches), which dates not later than 1771. An actress is represented carrying a lantern. Four colour blocks have been used instead of three, and, although the arrangement is largely traditional, the colours have been used to accentuate and complete the drawing. There is but little to distinguish this print from much of Kiyomitsu's work, yet it is noticeable that the influences which begin to appear are from without the Torii school of Harunobu and of Shigemasa. The background is no longer wholly symbolic, but is an elaborate device to give a semblance of reality to the figure. Kiyonaga has not begun that direct study of nature which will eventually free him from traditional formalism. Only such a study can furnish the materials necessary for a new interpretation of life.[1]

In the following print (plate ii, No. 4, about $7\frac{1}{2} \times 8\frac{1}{2}$ inches), although it dates from but a year later, Kiyonaga is at last wholly free from the restraint of the Torii tradition.[2] There is, however, nothing individual, nothing to distinguish it from the work of Toyomasa and other contemporary masters. In subject and treatment, the influence of Harunobu and Shigemasa is very apparent. This tendency to learn from others does not prevent Kiyonaga from studying directly from nature. It is with a naïve naturalism that he has expressed the intimacy of home-life, the beauty and grace of childhood. Tenderness is the characteristic of this phase of Kiyonaga's work, a tenderness quite opposed to the impersonal dignity of his later style.

The opposing influences of Harunobu and of Shigemasa could not long continue as equal forces in the development of Kiyonaga. The naturalism of Shigemasa succeeds to the purism of Harunobu.[3] This is shown in the next illustration, taken from a series of small prints dating about 1779 (plate ii, No. 6, about $10 \times 7\frac{1}{2}$ inches). His careful adherence to nature is most marked in the proportions of the human figure, which have become normal. Throughout Kiyonaga's work of this period there runs a delight in movement, grace and rhythm. His later work, being much more intellectual, loses this spontaneous enthusiasm.

Of the seventy-five prints in Mr. Lathrop's collection representing the period during which Kiyonaga's art reaches its highest achievement, I have selected four as showing the types of his most successful work. The first of these prints (plate ii, No. 5, about 15×10 inches) dates from about 1783. The proportions of this print were new to the Japanese artists, but the form became the most popular and has remained so ever since. The sheet is larger, the height being increased relatively more than the breadth. This modification is important, for it enables Kiyonaga to make the human figure taller without changing his methods of composition. Thus his growing desire for greater dignity is easily realized. This impression shows a great technical advance on the preceding ones, which were rather carelessly printed. With his increasing power of design Kiyonaga appreciates the need of greater care, not only in the manipulation of the wooden blocks, but also in the choice of paper and of colour, so that the impressions of this period of his art are models of

[1] The drawing closely resembles Harunobu in the treatment the face, the right hand and the draperies.

[2] It will be noticed that the name Torii is now omitted from the signature.

[3] Style is so characteristic of all Japanese art of the eighteenth century that the term naturalism may be misleading. Shunsho and Shigemasa are naturalistic only as compared with their contemporaries

colour-printing. It is Kiyonaga's work of this time that exerted so strong an influence on Shuncho and on Yeishi.

Although Kiyonaga designed so many of the long narrow prints, known as kakemono-yé, it had but slight effect on his other work. He is, however, so successful in this form of composition that it has seemed necessary to include one in the illustrations in order to give an adequate idea of the breadth of his genius. The print chosen (plate i, No. 2, about 27 × 5 inches) dates from 1783. With an exquisite moderation Kiyonaga has here relieved the simplicity of the general lines with a great variety of patterning. This love for flowing line-work broken by arabesques is very characteristic of his genius ; as is also the elegance of the folds of the dress as it is tossed about by the movement of the feet. The bared leg suggests how beautifully Kiyonaga treated the nude.

I regret being able to give only the right hand print of the diptych in plate iii, No. 7, for in the complete work the symmetry of the space composition is as studied as in Raphael's decorations in the Vatican. Kiyonaga has, however, in this print so successfully united the utmost purity of style with a rare poetic feeling that it seemed best to include it in the illustrations, especially as he invariably composes each sheet so that it is a work of beauty in itself. A group of women at leisure is listening to soft music, and the charm of their graceful idleness is enhanced by the suggestion of labour in the distant background. The sense of toil is so remote that it but relieves what otherwise might have seemed monotonous.

There is—at least to the western mind—less of human interest in the next print, which is from the same period as the preceding one (plate iii, No. 8, about 15 × 10 inches). A court lady with her attendant maid is shown. In illustrations of court life it was customary to follow the traditional type furnished by paintings of the Tosa school. The faces are heavy, yet weak and effeminate—characteristics developed by centuries of luxury and indolence. Kiyonaga has here made fewer concessions to this custom than was usual. The composition is supremely decorative. The blacks are full and vigorous, bringing out the great distinction of the line-work. There is a rare harmony of buffs and olive greens, relieved by the fine quality of the black. Then, as if beauty of colour and line were not enough, the surface, in places, is richly embossed.

During the years 1786 and 1787 Kiyonaga executed a number of theatrical sheets remarkable in design and colour. Strong lines cross each other at startling angles, giving an idea of barbaric force. The restless crudity of the colour in some of the prints is so full of vitality that it is difficult to understand why the decline of his art should have begun within a year or two. The first step in this decadence is shown in the next print, where for the first time one finds crudities in the design, which come from a degeneration of his powers (plate iv, No. 9, about 15 × 10 inches). The gown of the woman on the left, with its rather violent spotting of bamboo and chrysanthemum on black, seems out of taste.[4] The way the folds of the kimonos fall about the feet is more mannered than in his earlier work. Yet in spite of such defects the print is very beautiful, and the profound influence which the work of this period had upon Kiyomine and other younger artists is not surprising.

The next print, a section from a triptych dating about 1792, shows how rapidly Kiyonaga's art declined (plate iv, No. 10, about 15 × 10 inches). The overcrowded composition is filled with conventional figures robed in kimonos which fall in heavy meaningless folds. An insipid type of face is used for men and women alike. The forms expressed with a line lacking in accent and delicacy are wholly without elegance. Although the subject is new to him, Kiyonaga, apparently, has taken no interest in the execution of this print. It would be difficult to know whether, yielding to the increasing vulgarity of taste, Kiyonaga had simply designed what his customers would buy, or if, in this last phase of his art, his powers of design had really failed.

With the aid of Mr. Lathrop's prints, I have now roughly traced the evolution of the art of Kiyonaga. His work is the natural expression of the society in which he lived—a mature civilization rich in traditions. Wood engraving in black and white had already its highest point in Japan in the work of Masanobu, many of whose early prints were coloured by hand. This led to an innovation—the use of colour-blocks. The conditions were most favourable to the rapid development of the new art. The processes of printing had been gradually perfected, so that Kiyonaga had at his service an adequate means of expression. In his earliest work he is entirely impersonal, following the traditions of the Torii school without a trace of emotion. He thus masters the use of his materials. Then, borrowing from his contemporaries what appeals to him, and studying directly from nature, he gives a most sympathetic interpretation of Japanese life. But this only leads up to his highest achievement: an elegance as free from personality as his earliest work, save for an occasional touch of humour. It has the supreme qualities of classical architecture.

HAMILTON EASTER FIELD.

[4 The contrasts in this print are certainly more audacious ; but an artist, far from recognizing a decadence, might argue with some reason that this increase of boldness indicated a positive advance in Kiyonaga's power of design.—ED.]



ELENA GRIMALDI, WIFE OF NICCOLÒ CATTANEO. FROM THE PAINTING BY VAN DYCK IN THE COLLECTION OF MR. P. A. B. WIDENER

EDITORIAL ARTICLES

THE PRESERVATION OF ANCIENT BUILDINGS

THE suggestive paper read by Sir John Stirling-Maxwell at the general meeting of the Society for the Protection of Ancient Buildings deserves the careful attention of all who are interested in a subject of which the importance year by year is being more widely and completely realized. Since the publication of Professor Baldwin Brown's admirable summary of the steps taken by other countries for the preservation of their historic monuments,[1] no one has had the slightest excuse for not knowing how much might be done to forward the society's admirable work.

Sir John Stirling-Maxwell's suggestions, however, have a particular significance at the moment, from the fact that the Prime Minister has announced that a Royal Commission will be appointed to report on the preservation of ancient monuments in Great Britain. The suggestions involve :

(i) The creation of a central permanent monument commission for each of the three kingdoms, to draw up a register of national monuments, and then to protect them with the help of a staff of architects and inspectors, supported by a Government grant;

(ii) The creation of a county monument commission for each county, to work on similar lines.

Whether the institution of a large permanent official staff, which in one way or another these suggestions involve, comes within the range of practical politics at the present time would be open to question, even if the proposal were unaccompanied by any request for a modest grant of money in addition to the salaries. In its present form it appears rather impracticable at a time when money is wanted for so many other purposes which must make a much larger appeal to the popular imagination. We need not, therefore, discuss at present whether the creation of a bureaucracy, however sensibly managed, is the best means of preserving our ancient monuments from the speculator, the vandal or the dunce.

One exceedingly practical piece of work has already been carried through by the Society for the Protection of Ancient Buildings. The committee has issued through Mr. Batsford, at the price of eighteenpence, an admirable little volume of 'Notes on the Repair of Ancient Buildings,' which, though necessarily brief, is as clear and precise as such a thing well could be. Not only does it include general questions of treatment, but it goes carefully into details of structure and timber-work, so that where the services of a trained architect are not available it can be understood by an intelligent mason. The great advantage of such a publication lies in the fact that it can in a moment be placed in the hands of any owner who contemplates restoring an old building, and can leave him under no misapprehension as to the best way of doing the work.

The difficulty is to find the owners and the buildings at the critical moment, and here the support of a Royal Commission might augment immeasurably the society's usefulness. At present it seems to be prevented by want of funds from preparing any proper record of the ancient buildings and monuments in the United Kingdom. Such a register is a necessary basis for subsequent action, and if the Royal Commission does no more than assist the experience and enthusiasm of the society in this single undertaking, it will have gone far to solve a difficult problem.

[1] See THE BURLINGTON MAGAZINE, Vol. viii, pp. 436–7 (March, 1906).

We feel strongly that the case is one where unofficial action will work best, if only it can be assured of proper support at headquarters, and on that account the Prime Minister's announcement is specially welcome.

THE AFFAIRS OF THE NATIONAL GALLERY: A CORRECTION

WHEN discussing last month the present condition of affairs at the National Gallery, the practical wisdom of Lord Rosebery's Treasury Minute was questioned, but it was not till the magazine had gone to press that we were authoritatively informed:

(1) That there is nothing in the Treasury Minute to suggest that anything more than the consent of a majority of the Trustees present at any properly convened meeting is necessary to sanction a purchase;

(2) That in cases of emergency the Director is free to make purchases on his own responsibility.

This statement will, we believe, be news even to those who are not wholly ill-informed as to the difficulties surrounding the administration of the National Gallery, and is the more perplexing in that it by no means accords with the actual experiences of those who from time to time have been in correspondence with that institution. We publish the information gladly, both to make amends for any injustice that may have been done in our former note, and also because it seems to imply that the Director is legally in a far stronger position than is generally thought.

At the same time such a condition of affairs cannot be regarded as satisfactory. The administration of the National Gallery has become a matter of serious public interest, and the public might not unreasonably claim that it had a right to know what the exact wording of the Treasury Minute was, and how it comes about that the official status of the Director and the Trustees was so long allowed to be universally misunderstood.

The appointment of a new Trustee in the place of Sir T. D. Gibson-Carmichael, would in any case be a matter of some difficulty. At the present juncture it is likely to be scrutinized with more than usual care. We trust the Government will recognize how anomalous a situation has gradually been created, and, while making the choice without political fear or personal favour, will couple with it some relief from a condition of affairs which is the reverse of creditable to our national reputation for plain dealing and common sense.

A BRONZE BUST OF COMMODUS

BY CECIL H. SMITH

WHEN Attila, the 'Scourge of God,' died, the course of the river Danube was diverted in order that in its bed a suitable sepulchre might be found for him. One wonders whether what was possible for the Hunnish warriors is not equally possible for Italian engineers. If only the Tiber, at least that little stretch of it on which Rome stands, could be run dry and made to give up its treasures, what a store of art and history should be revealed to us! The river was always a convenient dumping-place for things as well as persons that were unconsidered, or that had in the turn of fortune lost consideration. There must have been thousands of such cases unrecorded, not to speak of the historical instances



BRONZE BUST OF THE EMPEROR COMMODUS AND BRONZE BASE (*circa* A.D. 186-192) IN THE COLLECTION OF MR. GEORGE SALTING

known to us; and especially of the emperors who were discredited after death, the memorials must often have found their way thither.

Though we have not yet recovered from its bed (where tradition reports that it lies) the famous golden candlestick from the temple at Jerusalem, we do occasionally obtain from it objects of important historical interest, whereof the bronzes here published bear witness.

They represent the bust of a bearded man in a Phrygian cap and dress, 0.24 m. high, which is placed upon a moulded base decorated with a subject in relief. Both were found in the Tiber, and belonged formerly to the Martinetti collection. They were offered recently to the British Museum, but as the Greek and Roman Department happens to be even more than usually short of funds, they have been purchased by Mr. George Salting, who has kindly allowed me to publish them here. It is hoped that they may eventually find their way to the National Collection.

I am informed by the recent owner that there is some doubt whether the base belongs to the bust as here shown. He tells me that other bases of similar character were also found with the bust. Whether this is so or not, I think it will be agreed that, as shown in the illustration, the two seem well adapted to form one composition: the bold and spirited modelling of the bust finds an excellent foil in the graceful *genre* scene and delicate ornaments of the base. Moreover, we know that in the Roman period it was usual to mount portrait busts on bases of this form, and not only do both bronzes show adhering to the back a river deposit of identical character, but the patination is the same on both, and the peculiar deep-coloured gilding which is still preserved over a considerable portion of the bust is traceable also here and there on the base.

One peculiar feature of the bronzes thus recovered from the Tiber is the state of their preservation, which, contrary to what we should expect, is usually excellent. The bronzes here published are no exception to this rule; except for some discoloration, and an occasional light green patch showing that decay is now at work, the surface is in admirable order.

The bust is that of a man of about thirty years of age, with rich curling hair and beard; the type is evidently idealized, but the features, and especially the somewhat large and prominent eyes, mark it unmistakably as the portrait of the Emperor Commodus. We are reminded of the description given of him by Herodian when he ascended the throne at the age of nineteen—'Commodus, then in the bloom of manhood, possessed a form which was rendered attractive by the symmetry of his limbs and the manly beauty of his features. His look was friendly, but full of fire; his hair was naturally blond and curly, so that, when the sunshine fell upon it, it gleamed as though strewn with gold dust.' It is sad to find, however, that a less friendly critic (Lampridius) puts the same facts in a less flattering fashion; he asserts that the emperor let his hair and beard grow, because he was afraid to trust himself to the barber's razor, and suggests that the gleaming radiance of his hair was due to the application of powdered gold.

Whichever story is correct, we may see a reflection of what was actually the case in the fact that the hair and beard in the bronze have originally been entirely gilded; probably, however, the gilding was not due merely to the desire to reproduce nature, because it has been extended not only over the hair but over the dress and (as we have seen) over the base as well.

As a study of character, the bust is finely conceived; the features have the symmetrical beauty recorded by the historian, and there is a certain spirited vigour in the look, which was probably still more marked when the silver inlay of the eyes was untarnished. But, withal, it is the face of such a one as we know Commodus to have been; the mouth is small and weak, and the features betray both self-indulgence and egotism. One can easily understand this man posing as a god in public shows, but allowing others to rule for him, while he indulged his vanity with useless accomplishments and unrestrained vices.

When one thinks of the author of the 'Reflections,' and realizes that the only encomium history has found for his son is that he 'excelled in shooting and manual dexterity,' the tragedy of Commodus's career is thrown into striking relief. Dio goes so far as to say that 'of all the evils which befell the Romans, none was more baneful than the rule of Commodus.'

The Phrygian cap which he wears in the bronze is ornamented with stars. These are engraved and have silver centres, with the rays filled with niello. (Besides these star centres, and the eyes, the sleeve buttons also are silvered). This fact, taken in connexion with the gilding, make it certain that the dress is that of a solar deity, and that we have the emperor here represented in the guise of Mithras. We know from history that Commodus counted among his favourite foibles that of posing as various deities, and the fancy seems to have grown upon him as he grew older. At the age of thirty, Dio tells us, he appeared as Mercury in the gladiatorial games, and we know, too, that his favourite *rôle* was that of Hercules; he assumed the title of 'Hercules Romanus,' and appeared in public with the club and lion-skin, and is thus represented on coins, as well as in statues and busts. The best example of the latter is the well-known marble bust in the Palazzo dei Conservatori in Rome, which stands, like ours, on a richly decorated base, and offers the best analogy to it.

So far as I know, no other example has come

down to us of this emperor in the guise of Mithras; but we know that it was a cult which found especial favour in his eyes; when he was fourteen years old he travelled with his father in Syria and Egypt, and to this journey, and the effect it may have had on his youthful imagination, may partly be due the fact that as emperor he was attached to the cults of Mithras and of Isis. We are further told by Dio that in Rome there was set up in his honour a statue (presumably of the sun-god) made from a thousand pounds of gold, with a bull and a cow at its feet. The connexion of the bull and cow with the sun-god is not very clear, unless we may suppose that it has some reference (possibly misunderstood by the historian) to the bull which figures so prominently in the Mithras cult; at any rate, we know that Commodus played a considerable part in making the Syrian solar worship popular in Rome: he was himself initiated into its mysteries, and his example was followed by most of the patrician class in Rome.

The fact is historically interesting in view of the bearing which Mithraism in the second and third centuries of our era had on Christianity. The case has been put by Renan ('Marc-Aurèle,' p. 579): 'Si le Christianisme eût été arrêté dans sa croissance par quelque maladie mortelle, le monde eût été Mithraiste'—a strong statement, but not too strong in the light of the facts. The first part of the second century had seen the growth of the neo-Platonic philosophy and the concurrent attempt to revive the old religion. It would seem that this was no mere artificial movement of the upper and the cultivated classes; it coincided with, and in some degree sprung from the vague desire which was stirring in all men's minds for a higher principle of conduct. The State theology which had satisfied Republican Rome, and which Marcus Aurelius attempted to revive, no longer satisfied the Romans of the Empire. Already the extended campaigns of the legions had brought once more the religions of the East to the lower classes of the conquering race—for, like Christianity, Mithraism found first its converts among the poor and humble. In the second century it took the upper ranks also by storm. As Dill says in his admirable 'Roman Society': 'Pure from all grossness of myth, the Persian god of light came as the mediator and comforter, to soothe the poor and broken-hearted, and give the cleansing of the mystic blood. His hierarchy of the initiated, his soothing symbolic sacraments, his gorgeous ritual, and his promise of immortality to those who drank the mystic Haoma, gratified and stimulated religious longings which were to find their full satisfaction in the ministry of the Church.' No wonder that the early Christians regarded with jealous suspicion a religion which thus fought them with their own weapons; it was no longer a decaying and worn-out Paganism that confronted them, but a vigorous faith, adapted to the needs of the age, catholic in its application to the different ranks of society and the various nationalities of the Empire, elastic enough to absorb the best features of existing cults: it was this very toleration, as opposed to the uncompromising tenets of its rival, that proved in the end fatal to Mithraism.

It may seem odd that a religious community so spiritual and refined as the Mithraists should have borne patiently the travesty of incarnation of their god in a person so contemptible as that of Commodus: the explanation is to be sought in the history of the imperial cultus. In the province of Asia particularly we know that the nurture of the imperial idea—what we should now call patriotism or imperialism—was part of the carefully planned scheme of the Roman political organization. It is reflected in the claim by Paul of Tarsus as a Roman citizen. Professor Ramsay in his 'Cities and Bishoprics of Phrygia' (I, i, p. 53) has shown how the process started from the conjoined worship of the leading local deity with the emperor; already in B.C. 29 we have (at Nicaea, for instance) the identification of the hero Caesar with the cult of the god Mên or Sabazios, who wears a Phrygian cap and rides on a horse. From this starting-point it was a natural transition to the deification of the emperor in the guise of the god; but in such a case we are dealing less with the personality of the emperor than with the idea for which he stood—and from this point of view even Commodus was 'Rome.'

There is also another feature of ancient religion which must be borne in mind if we would understand the apparent paradox of our bronze bust. From the earliest times it was a commonplace of Greek religion that the chief ministrant of the deity should on festal occasions assume the dress and attributes of the deity; and since the emperor, in virtue of his rank, was Pontifex Maximus, the appearance of Commodus as Mithras would have suggested to Roman eyes nothing unnatural or unseemly.

Commodus was murdered at the age of thirty-one, in the last hours of the year 192. After his death, his memory was execrated and his effigies destroyed. Probably the Salting bronze was thrown into the Tiber at this time, or soon after; at any rate, it is unlikely that it can have been modelled at any subsequent date.[1] The portrait represents a man of not less than twenty-five years of age.[2] We thus have a limit of the years 186–192 as the limit of date within which this bronze must fall. I need hardly insist on the interest in the

[1] It is true that in 197 Alexander Severus compelled the Senate to consecrate Commodus, but it is improbable that if further statues were erected in his honour they would have taken this form.

[2] The length of the beard marks it as falling into the second class of the bearded portraits (see Bernoulli, 'Icon. Rom.' 2, p. 238), and therefore presumably later than 185 A.D.

history of art which is presented by a bronze of this importance, dateable within such narrow limits.

The bust has the same slight turn to the right which characterizes the best-authenticated portraits of this emperor. The moustache has the strong downward turn at the angles which is shown more clearly in the coins than in the marbles; the hair and beard have the same rendering in crisp detached curls, which in the bronze treatment becomes more definitely marked. On the other hand, the nose is straighter in profile than the other portraits would lead one to expect; this may partly be due to the obvious intention of the artist to idealize his type, and which has led him in the treatment of the beard to imitate what is probably the type which Pheidias created for his Olympian Zeus; in general character it has a certain similarity to the beard of the Melos head of Zeus in the British Museum, which has been rightly associated with the Pheidian type. As that type came to be adopted for the later heads of Serapis, it may have been intentionally selected as suggesting a syncretism of Serapis with Mithras, which would have been appropriate to the personality of Commodus.[3]

The most characteristic feature in the portraits of Commodus is the heavy overhanging upper eyelid, a peculiarity which he evidently inherited from his father. At first sight this feature would appear to be wanting in the bronze, but it is not really the case. A close inspection shows that the upper lid of both eyes was originally indicated by a thin layer of bronze; this has now almost wholly perished by oxydization, but the lower edge can still be traced in a line which it has left in the surface of the silver used for the whites of the eyes. This line runs across the hole which is drilled for the eyeball, and thus proves that when the bust was uninjured the characteristic feature was as strongly marked in this example as in any of the portraits known to us.

The little *genre* scene on the base is just one of those simple rustic subjects which we now recognize as an outcome of Augustan art; it is the kind of motive which was popular in the gems and wall paintings of the Augustan period, and is characterized by a dainty arcadian naturalism in which the idyllic subject is handled with a certain sense of humour. Perhaps the best parallel is afforded by the relief on the Lateran fountain (Mrs. Strong, 'Roman Sculpture,' p. 82), in which Pan and a goat also figure. Here Pan, the goatherd, is milking a she-goat in a shady grove, while a sheep sits by, placidly chewing the cud. The artist's sense of humour and his observation of nature are shown in the characteristically contrasted attitudes of the two animals—the goat, as ever, bold and inquisitive, looks round at the sprite-like little herd; the sheep sits all unmoved, placidly gazing into vacancy. The charming Greek leaf pattern in low relief which borders the scene above and below shows a welcome return to simplicity after the Flavian tendency to over-elaboration of ornament—a simplicity which admirably harmonizes with the figure subject. Assuming, as I think we may, that the base is contemporary with the bust, it is interesting to know that in the period of Commodus so much of the Augustan spirit still survived.

[3] For a later instance of the identification of Jupiter Serapis with the Sun, see the altar of the Capitol dedicated by the augur Scipio Orfitus to Jupiter Maximus Sol Serapis (C.I.L. vi, 402).

MING BOWL WITH SILVER-GILT MOUNTS OF THE TUDOR PERIOD

I—THE BOWL

THE fine large bowl of Chinese blue and white porcelain illustrated in the accompanying plate is now on exhibition in the rooms of Messrs. Owen Grant and Co., Ltd., at 11 Kensington Square, where it has been my privilege to examine it. It figures as the most important piece in a collection of old oriental porcelain which was inherited by the present owner from Francis Gwyn, Esq., of Llansannor, Glamorgan, and Forde Abbey, Dorset, who was born in 1648, was Groom of the Bedchamber to Charles II, Clerk of the Council, Under-Secretary of State and Secretary of War to Queen Anne, and who died in 1734. It is chiefly remarkable for its artistic silver-gilt mounting of tazza shape, which, although not actually hall-marked, is referred from the technique and character of the goldsmith's work to the Tudor period, *circa* 1575. The ceramic qualities of the bowl itself certainly confirm the date; the glaze is of the rich liquescent tone which characterizes the reigns of Lung Ch'ing and Wan Li (1567–1619), imbued with the usual slight tinge of green that harmonizes so well with the soft blue of the decoration. It is the largest and most imposing mounted piece of the kind that has been noticed, the height being 9¼ in., the diameter of the base 7 in., and the circumference 46 in. Before proceeding to its detailed description a summary account of some other examples of early Chinese porcelain authenticated by similar mounts of the Tudor period may not be without interest.

The earliest specimens of the kind known in England are probably the Trenchard bowls referred

to in Hutchins's 'History of Dorset,' which are said to have been presented, in the year 1506, by Philip of Austria and Joan to Sir Thomas Trenchard, the High Sheriff, after they had been entertained by him at his house at Wolveton. They are still in the possession of a descendant of the family, a pair of 8-in. bowls painted in blue with nelumbium lotus flowers and fish, the mounts bearing London hall-marks inside, of a date some forty years later than King Philip's visit to Weymouth. One of the Trenchard bowls is figured in W. G. Gulland's 'Chinese Porcelain,' Vol. ii, No. 487, in company with a contemporary piece of some celebrity, the Warham bowl (No. 488), a little celadon cup, 5 in. across, in a silver-gilt setting, which was presented to New College, Oxford, by Archbishop Warham (1504–1532).

Five interesting pieces of this class are illustrated in the Victoria and Albert Museum handbook of 'Chinese Art.' An octagonal melon-shaped wine pot (fig. 20), decorated in blue with Chinese boys playing and conjuring, is mounted in Elizabethan silver-gilt with hall-marks of the year 1585. The other four pieces (figs. 21–24), also with Elizabethan mounts, now belong to Mr. Pierpont Morgan, and are exhibited on loan at the museum. They were shown at the Burlington Fine Arts Club in 1895, and are described in the 'Catalogue of Blue and White Oriental Porcelain,' printed at the time, as coming from Burghley House, where they had been in the possession of the Cecil family from the time of Queen Elizabeth. The ewer (fig. 21), artistically painted in soft blue with birds and flowers, is mounted with a silver-gilt base, six bands formed as wreaths with cherubs' heads in relief, a band round the neck, with lip and lid surmounted with three dolphins, and a handle formed of a mermaid with a double-twisted tail, all in silver-gilt. The last of these four pieces—a bowl (fig. 24) decorated with floral sprays and imperial phoenixes pencilled in typical Ming style—has the mark Wan Li (1573–1619) inscribed under the foot; the rest are unmarked, but are unmistakable examples of the ceramic style of the same reign.

Less known than the above, but no less interesting, are two mounted pieces of Ming porcelain in the Gold Room of the British Museum: a Chinese bowl of fine technique, decorated in blue in four panels with jars of lotus flowers and egrets, mounted in English silver-gilt with an Elizabethan hall-mark; and another with a celadon ground outside pencilled over in gold with running floral scrolls, set in a German mount of the sixteenth century. It seems to be becoming the fashion to decry the Ming period as 'primitive,' and to ascribe its more delicate ceramic productions to a later date, so that it is well to be able to point to occasional early pieces, like the above, authenticated by mounts of contemporary date.

But it is time to turn to our own bowl, which contrasts especially with the foregoing in its larger dimensions. It is a typical *kuo wan*, or 'fruit bowl,' of the Chinese, intended to be placed on a dining-table piled up with slices of mixed fruits, to which the guests help themselves with silver forks, or occasionally filled with live gold-fish swimming in water. The technical details and style of brush-work are those of the early years of the reign of Wan Li (1573-1619), and seem to indicate that the bowl is not much older than its mount.

The decoration, outside, is arranged in six panels of foliated outline, framed with a ribbon scroll running round the rim and stretching down the sides, the intervals being filled in with narrow bands, bordered alternately with svastika scroll-work and scale pattern, displaying *pendeloques* of *yin-yang* symbols of light and darkness hung with strings of beads. The six foliated panels contain, passing in Chinese fashion from right to left:—

(1) A dragon of old bronze design (*chih lung*), with lizard-like body and bifid tail, winding through sprays of *Polyporus lucidus*, the sacred fungus of longevity.

(2) A pair of butterflies flying in the midst of flowers and berried shrubs.

(3) A phoenix (*fêng huang*) enveloped in scrolls of clouds.

(4) A nelumbium lotus, with blossom, buds and shield-shaped leaves, together with other water plants.

(5) A bird perched upon a rockery, from which spring asters and other flowers, with its mate flying down from the left.

(6) A wild goose on the bank of a lake, with lotus and other flowers in the background.

The interior of the bowl is decorated round the sides with six panels of foliated outline filled alternately with leafy branches of peaches, the fruit of life of the Taoists, and sprays of peach blossom, separated by narrow panels displaying *pendeloques* of *yin-yang* symbols like those outside. The bottom of the bowl, inside, is filled with a large circular double-ringed medallion containing antique emblems (*po ku*), including a palm leaf in the centre, surrounded by a vase decorated with a single prunus blossom, silken tassels tied with knotted cords, sprays of peaches encircled by foliage, and branches of sacred fungus.

The treatment of the birds and flowers and other details of the decoration is not too realistic, being freely conventionalized in the usual decorative spirit of the ceramic art of the period, so that the bowl is not altogether unworthy of the brave setting with which it is ennobled.

S. W. Bushell.

II—THE MOUNT

The unique bowl under notice, from the point of view of the student of English goldsmiths'



MING BOWL WITH SILVER GILT MOUNTS OF THE TUDOR PERIOD. ON VIEW AT MESSRS. OWEN GRANT'S, LTD.

work, ranks next in importance to the remarkable set of Chinese porcelain vessels—three bowls of different sizes and a bottle, with English silver-gilt mounts of about 1585—acquired by Mr. J. Pierpont Morgan from the Marquis of Exeter's sale in 1888, now on loan at the South Kensington Museum, and figured in Dr. Stephen W. Bushell's 'Chinese Art,' Vol. ii, figs. 21, 22, 23 and 24. The silver-gilt mount on the mouth is engraved on the top side with the conventional strap-band filled with arabesques—a familiar feature on Elizabethan communion cups—while the side (overhanging) is scalloped and incised with vertical and other lines, which are also common features of the period. The bowl is supported by three flat and jointed bands, plain in the centre, with scalloped edges; it rests in a shallow receptacle, embellished with a band formed of punched hollows, and engraved along the top with a series of chevron-like ornaments. This receptacle is decorated underneath with a band of small scrolled ornaments in very slight relief. The large spreading foot, which has a stamped ovolo edge, is covered with incised vertical bands, alternately plain and matted, in imitation of flutings, and not unlike the flutings on the highly interesting tazza of 1572-73, and the later copy of 1609-10, at Christ's College, Cambridge. Though no marks appear on the mounts, the date is of the last quarter of the sixteenth century.

E. Alfred Jones.

ENGLISH ILLUMINATED MANUSCRIPTS AT THE BURLINGTON FINE ARTS CLUB

BY ROGER E. FRY[1]

IF the exhibition of illuminated MSS. presents a grave difficulty owing to the fact that only two pages out of a whole book can be shown, this difficulty makes itself felt with painful force to the critic who endeavours to deduce generalizations from such a display of mediaeval pictures as that at the Burlington Fine Arts Club. One has to reflect that each book is usually the composite work of several scribes and artists, and that theories and classifications based on the pictures exhibited may be overthrown by some contradictory or at least diverse appearances that the turning of a few pages might unfold. The critical instinct is to seek order by discrimination and generalization, and this is constantly baffled by the frequent and apparently inexplicable variations which the illustrations to these manuscripts reveal. In the same book we find a plodding mechanic hand sharing the labour and apparently the honour with a creative genius. Indeed, one wonders at times whether, provided the book was richly and handsomely decorated, the patrons and the public of mediaeval times recognized any more clearly than the public of to-day the difference between art and industry. And surely, what one may call a decorative industry tended to play a large part in the illuminator's activity; the borders in particular often degenerating into a mere thoughtless addition of decorative elements without preconceived plan or idea of controlling harmony. The artist emerges constantly from this general level of capable but insect-like activity. He emerges, however, as often as not without any particular consciousness of his distinction, and works on equal terms with his less gifted collaborators.

These difficulties in any general critical survey are increased by the comparative instability of the tradition of miniature painting. In the French, especially the Parisian manuscripts, we can, it is true, point to a very strong traditional control with a continuous and logical development. From Pucelle to Fouquet each step can be traced with some certainty and accuracy, somewhat in the manner in which we trace the story of Flemish or Italian painting of the fifteenth century.

But when we come to consider the English miniatures we are helped by no such guiding lines, and what has been true of the story of painters in modern England is true of these early predecessors—namely, that art tends to be sporadic, highly individualized and insubordinate to traditional control, and these characteristics are specially marked when we compare English art with that of France, with which it has so often come into relations of temporary sympathy or opposition.

We can, nevertheless, make out certain centres of the illuminator's art where for a longer or shorter time the various artists were held together by a common tradition. The first, and in some ways the greatest of all, is the Anglo-Saxon school of

[1] Owing to his recent appointment to the Fitzwilliam Museum, Mr. Sydney Cockerell, to whose knowledge and experience the great success of the recent exhibition is so largely due, is unable, as was hoped, to sum up the results obtained by this remarkable collection of examples, and I am therefore compelled, since it would be a pity that they should go unrecorded, to do what is possible in his stead, relying on him, however, for much information and correction. I have also to thank the owners of the MSS. illustrated, for their courteous permission to reproduce them, and the Committee of the Burlington Fine Arts Club for its generosity in allowing me to use for that purpose some of the photographs by Mr. Emery Walker, prepared for the forthcoming illustrated catalogue of the Exhibition.

For a previous article see The Burlington Magazine, Vol. xiii, p. 128 (June, 1908).

Winchester, of which there is one supreme example here, the Benedictional of St. Ethelwold (tenth century), with which may be compared the Winchester Vulgate by an English scribe of the twelfth century. Of about the same period we have a centre at Bury St. Edmunds marked by a vigorous, rough energy which is in striking contrast to the exquisite perfection of the Winchester productions. The later Romanesque style just before it gives place to the early Gothic is found in its finest perfection in the Psalter (No. 31) written in an Augustinian house in the diocese of York, a work which by its perfection points to a highly cultivated centre of artistic tradition.

In the thirteenth century the Winchester school with its Anglo-Saxon traditions has waned, Canterbury takes a leading place and keeps in closer touch than other centres with the rising splendour of the Parisian artists. London also appears as a centre at this time, with works in a style not very different from Canterbury. Bury St. Edmunds and York persist as places of origin, and works of a rather distinct style can be traced at this period to Peterborough. It is, however, very difficult to fix the characteristics of the works from various places, as may be seen by the fact that in default of any documentary indications it has been found impossible to determine the place of origin of the only signed work of this period, namely the Book of Hours (58) and the Psalter (59) by W. de Brailes.

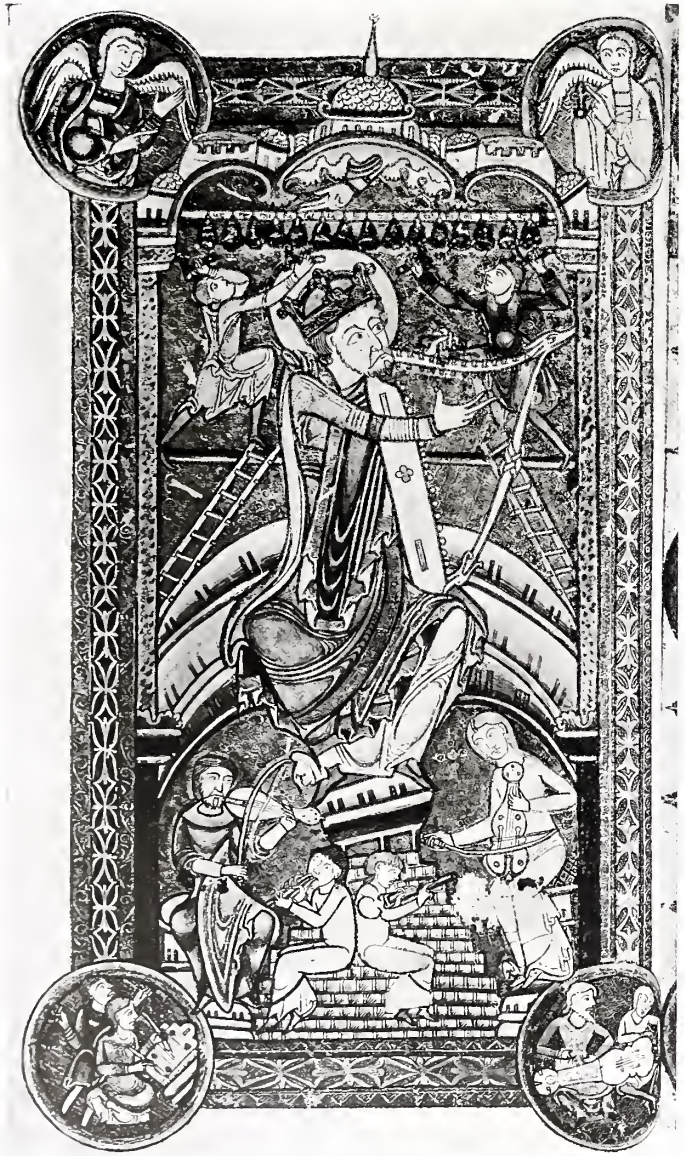
With the early fourteenth century there comes into prominence the East Anglian school, which has for the short period of its existence a greater continuity and a more marked consistency than any other. The Gorleston and St. Omer Psalters represented this at the exhibition. Two books of the second half of the fourteenth century, the Psalters of John of Gaunt (72) and Humphrey de Bohun (73), show a quite distinct and peculiar style, which leaves but little trace on subsequent developments. It may be supposed from the position of the owners at court to have had a London origin.

With the fifteenth century the English art of illumination, which has hitherto kept more or less its position as a worthy rival to the French, begins to degenerate. It is wanting as a rule both in quantity and quality, and while the Limbourgs and Fouquet are showing in illuminations the future possibilities of painting, England is sinking into a period of artistic decadence and eclipse. But the fading glories of the English school are illuminated by one great and striking original genius, Thomas Chaundler, Chancellor of Oxford.

Such are in brief the main classifications of English miniatures which the exhibition enables us to make. We will consider in detail a few of the more typical examples. It is not a little surprising that we come at the very beginning of our period in the Aldelmus de Virginitate (No. 8), upon a drawing which is in some ways as accomplished as anything which the whole series of English miniatures has to show. The artist who drew the figures of St. Hildelith, Abbess of Barking, and her eight attendant nuns crowding round the seated St. Aldhelm to receive from him his book, is treating a subject from actual life and no traditional composition with an established canon of placing and proportion, and yet he composes his figures in an admirable group excellently expressive, in its general rhythm and in the particular movements of the figures, of the deferential eagerness of these pious ladies. No less true to character is the gracious dignity of the Saint. The proportions of the figure are just, and the line displays an easy mastery even in the rendering of the hands, which is altogether remarkable. It is, of course, stylistic, almost academic drawing, but it shows no trace of indecision, no experimental uncouthness. It is evident that the artist had inherited a highly elaborated tradition, one which furnished him with the means of expressing without effort not only the forms but the many various and complex poses of the figure. We are evidently here, in tenth-century England, far from anything like barbaric ignorance. One must suppose, to account for such an advanced and perfect style, that the results of the Carolingian Renaissance had borne fruit in England and that its civilizing influence was helped by the existence of Byzantine manuscripts. The English copies of the Utrecht Psalter and the Anglo-Saxon copy of a Byzantine miniature seen in No. 15 are indications of such possible origins. But from whatever sources they derived their art, these Anglo-Saxon draughtsmen developed a very characteristic style, in which the regular and symmetrical lines of Byzantine design are rendered with a peculiar angular and staccato touch and in which the draperies take on peculiarly agitated and contorted shapes.

This style is seen at its finest in the Benedictional of St. Æthelwold, which, however, though more imposing than the St. Aldhelm, is scarcely so masterly in drawing. It has, nevertheless, the great advantage of colour, and here again by its subtle, not to say sophisticated, harmonies of dull greenish blues and degraded purples it gives evidence of a direct derivation from the long-matured perfection of the Romano-Byzantine tradition.

Much more in touch with what one may suppose to have been the temper of the time are the Bury St. Edmunds books, the Miracles of St. Edmund (18) and the New Testament (23), which may almost be by the same artist. Here we have an artist telling the stories of Christ's and St. Edmund's lives in the rough dialect that he may have learned almost unaided from life itself. He has no certain idea of how to represent the figure or even the face. He sees everything in its broadest aspect as



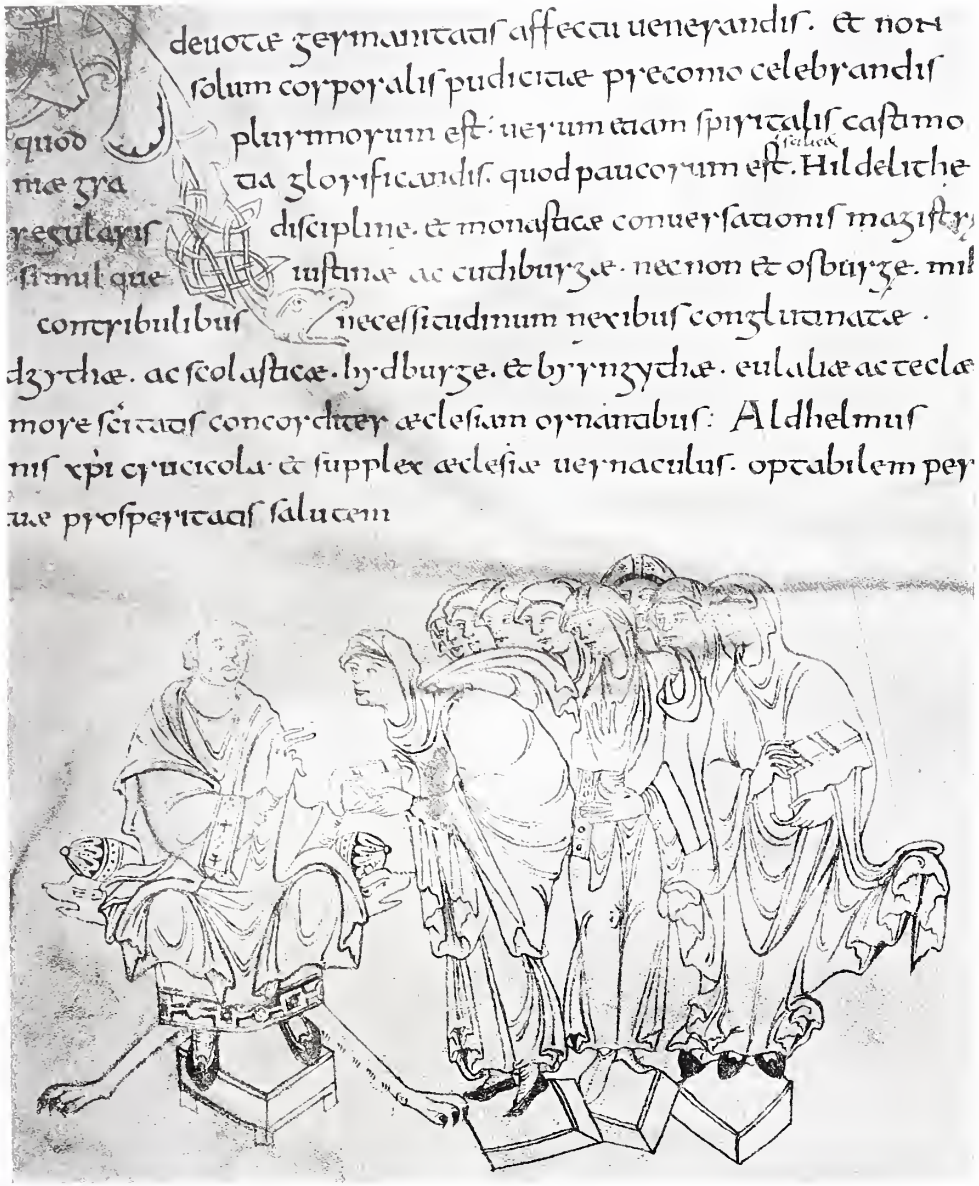
PAGE FROM THE YORKSHIRE PSALTER. *c.* 1170 (CATALOGUE NO. 31). IN THE POSSESSION OF THE UNIVERSITY COURT, GLASGOW



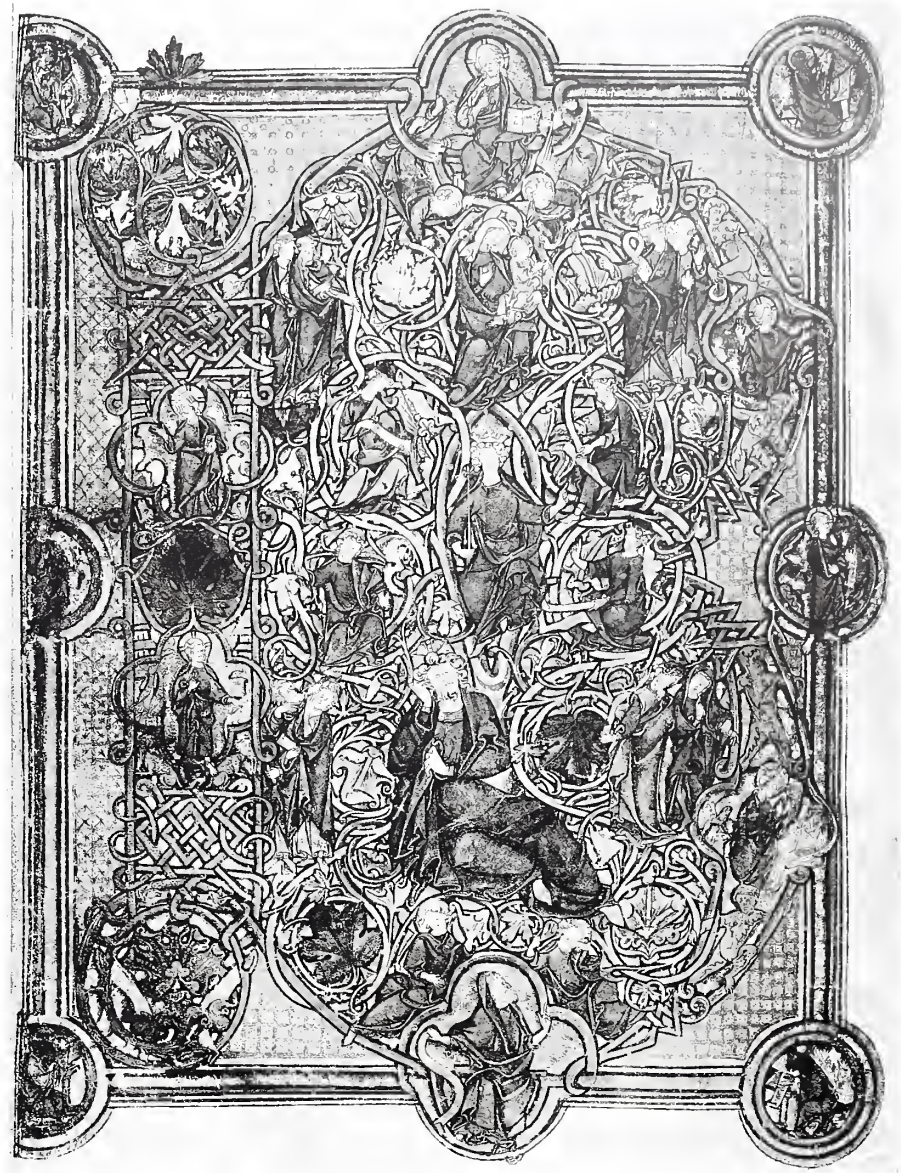
INITIAL FROM THE WINCHESTER VULGATE. *c.* 1175 (CATALOGUE NO. 106). IN THE POSSESSION OF THE DEAN AND CHAPTER OF WINCHESTER



PAGE FROM A PSALTER WRITTEN FOR A NUN OF ST. MARY'S ABBEY, WINCHESTER, *c.* 1220-1240 (CATALOGUE NO. 38). IN THE POSSESSION OF TRINITY COLLEGE, CAMBRIDGE



PAGE FROM ALDELMUS 'DE VIRGINITATE.' LATE TENTH CENTURY (CATALOGUE NO. 8). IN THE POSSESSION OF THE ARCHBISHOP OF CANTERBURY



PAGE FROM THE WINDMILL PSALTER. LATE THIRTEENTH CENTURY (CATALOGUE NO. 47). IN THE POSSESSION OF MR. PIERPONT MORGAN

children do ; and, like children, he exaggerates any prominent feature the form of which he can grasp, as is evident from the prodigious noses with which he invariably provides his faces. With all his grossness, however, he has a certain rude and humorous sense of life which enables him to tell his story vividly enough. At this period, then, the art of Winchester and that of Bury St. Edmunds are separated by the whole cycle through which art periodically moves. In one we have indigenous simplicity in its infantile struggles with the problem of representation ; in the other, the last refinements of a tradition handed down from Roman civilization. We see too from this how exiguous the stream of learned and classic tradition had become, how precarious its continued existence in the disturbed conditions of the time. Yet it just survived, survived long enough to blend with the new indigenous current to form ultimately the homogeneous and universal tide of Gothic art. Indeed this fortunate union is already effected before the Gothic in the Romanesque style, where Roman, Byzantine and indigenous elements fuse into a simple whole. Of this the Yorkshire Psalter (31) is a splendid example, with its grandiose and severe linear design comparable to that of the great French sculptures of the period at Vézelay, or the contemporary glass windows which survive in a few French examples. It shares with these latter, too, the characteristic pale and brilliant colour-scheme which was so decidedly changed in the succeeding century.

The fusion of the two elements is, however, not perfect here, the traditional figure of David being more complete in style than the more realistic and experimental figures of the attendant musicians.

But in our other great example, the Winchester Vulgate (106), we find the style arrived at complete perfection.

The vitality of these figures, the energy and direct expressiveness of their gestures, show how the ruder native element has enriched and vitalized the traditional design, and how that native feeling is no longer barbaric and experimental as in the Bury St. Edmunds books, but is harmonized into a suave dignity by the controlling sense of beauty of the great tradition. The drawing has the equable rhythm, the disposition and spacing show the certainty and balance, of a great and noble style.

One is reminded of Signorelli, or of some great Italian of the Renaissance, before a figure as beautifully and tenderly expressive as that of the angel with bent head who assists at the Harrowing of Hell, while the figure of David and the lion in its perfect adjustment of the claims of decoration and expression may not unfairly be compared with some of the designs of Greek vase painters. In colour, this artist has already attained to the sober richness and solidity of the thirteenth-century French artists. Indeed, it is evident that the great artistic movement of that time inherited from the artists of the twelfth century a technique in painting as completely elaborated as they did in sculpture.

Two other examples of the great qualities of twelfth-century English design must be noticed in this connexion—one, the symbolical figure of St. Mark in a Latin Gospel (19), a sedate and awful figure with a certain noble harshness in its positive primary colouring, and the Swan in Mr. Pierpont Morgan's Bestiary (No. 80). This has something of an Egyptian quality in the sheer simplification of the contour. The forms are conceived not without a sympathy with one aspect of the animal, though it takes on something of the ferocity of a bird of prey under the stress of the artist's bold and vigorous simplification of the forms. Looking at these four examples, one might almost be tempted to say that in England, at least, the art of drawing reached its climax, attained to its noblest and austerest expressiveness, already at the end of the twelfth century.

It is, however, none the less clear, from the mere quantity of work of fine quality, that the thirteenth century produced in England, though less markedly than in France, the florescence of the art of illumination. Less markedly than in France, because just as the English architects failed to understand fully the implications of the new discovery of the ribbed vault and pointed arch, the English miniaturists never learned quite what the new rhythm of the thirteenth century implied in freedom and amplitude of composition. In both alike, they failed of the supremely logical constructive sense which distinguishes French Gothic art.

We find then, that a good many of the English miniatures of the thirteenth century are in so similar a style to the French and Flemish that they can scarcely be distinguished from them except by a generally lower level both in the lucidity of the composition and the perfection of the execution. But there is another class of thirteenth-century miniatures which is distinctly English, and is of peculiar interest. Already in Anglo-Saxon times, two alternative methods of technique were employed in illumination—one, the usual one, in which the outline was filled in with solid colours mixed with white and the lights laid on in a paler mixture of the same local tint ; the other, exemplified by the Bury St. Edmunds book, which is a development of the pure linear drawing in which the figures are outlined in two or three primary colours and the outline enriched by a kind of arbitrary shading of the same tint. This second technique developed in the thirteenth century into a method in which the figures and drapery were rather summarily modelled in a few transparent washes, leaving the lighter parts faintly coloured or else colourless. No body colour was used in this method, which is, I believe,

peculiarly English. It affords a much simpler, more summary and rapid means of delineation, and was particularly employed by those artists who devoted themselves to interpreting the Apocalypse. So that we may for a convenience call this pure transparent water-colour method the Apocalyptic style. Certain other books show the same or a closely similar method, which is already fully developed in the noble Psalter written for a nun of St. Mary's Abbey, Winchester (No. 38), which is attributed with some uncertainty to a London scribe working 1220–1240. This style does not, of course, lend itself to any great perfection and richness of colour, but its qualities of economy and ease make it peculiarly suitable to the record of visionary impressions. There was less need thus to define relations of figures to the picture space exactly, or to construct them solidly. Indeed, the Apocalyptic artists allow the drawing to pass outside its proper boundaries as the caprice of their rapidly recorded visions directs. One seems before some of these strange and fantastic improvisations to recognize already the ancestry of William Blake, and to note the characteristic of English figure design, its visionary, capricious and intensely individual character, together with its want of the plastic and constructive sense.

But of all the works in this style none comes more near to monumental grandeur and nobility of style than the Psalter already alluded to. If, as we shall see, most of the miniaturists are closely allied in the principles of their art to the stained glass window designers, these Apocalyptic artists are akin in technique and methods of design to the fresco painters, and the artist of the Psalter in particular might almost have transferred his *Last Judgment* unaltered to a wall of a church. We can here perhaps appreciate what we have lost by the wholesale destruction which has befallen this branch of English mediaeval design. It is true that this illuminator fails altogether in his rendering of Christ as the Judge, but the angel that leads the elect to their anticipated bliss has something almost Dantesque in the gracious severity of his condescension. The artist is moreover vigorously dramatic in his rendering of scenes of the Old Testament on the opposite page, as witness the admirably composed *Jacob Wrestling with the Angel* and the agitated scene of *Joseph Sold to the Midianites*, where coarse brutality and commercial grossness are effectively rendered in the types. Another work of this Apocalyptic style, and in some ways the most curious, is No. 48, containing twenty-three leaves from a thirteenth-century Psalter. The artist of the pages exhibited (for there are several hands here) is a striking example of the English characteristics: he is capricious and fantastic, and his work has the strange and visionary remoteness, to which I have alluded, in a high degree, as witness the strange representation of the Trinity on another page than that shown. As an example of the essentially monumental and fresco-like character of the group I may allude to the noble *St. Christopher* of the Apocalypse, No. 87.

Returning once more to what may be termed the normal illuminator's style of the thirteenth century, we note as characteristic of English work the elaborate B of Beatus, a feature already present in the Yorkshire Psalter (31), but elaborated with a splendid and sober magnificence in the two Psalters of the second half of the century (52 and 53), which as regards the scientifically perfect use of colour in such decorations are perhaps unsurpassed in the whole exhibition. Finally the B is filled with no merely decorative scrollwork but, appropriately enough, with the tree of Jesse. Of this treatment Mr. Pierpont Morgan's Windmill Psalter (47) is the supreme example. It is only fair to say that one authority has pronounced this to be French; but if it is, as seems almost certain, English, it represents the culminating point of our thirteenth-century art. The artist shows a freedom in his posing of the figure, a rhythmical quality in his design of even the most complex casts of drapery, which argue consummate artistic invention and expressive power. The pose of Jesse, with head thrown back and flowing hair, shows that the artist's science is as consummate as his taste is exquisite. The colour harmony, based on a contrast of dull purplish red with deep warm blue on a ground of dull buff and golden brown, is comparable with that of the finest stained glass of the period. In the whole history of English figure design there are few masterpieces that can bear comparison with this.

With the Gorleston Psalter (67) of the early fourteenth century we take a further step in the elaboration of the typical Jesse tree design, but already the change to a new style is being prepared. Mere richness and multiplicity of ornament replace to some extent the clear co-ordination of parts, and the colour scheme becomes gayer and blonder, but infinitely less subtle and expressive.

The next example, the St. Omer Psalter (68), begun about twenty years later than the Gorleston book, and like that belonging to the East Anglian school, shows the change to the fourteenth century style completed. The main change is from an art of linear design, filled in with colour in two or three distinct tones, to an art in which the figure is modelled by more insensible gradations of light and shade; an art in which the figure is rendered in its atmosphere. This change may be seen at almost the same time in the French work of Jean Pucelle, but if anything one may incline to give the priority to the English artist.



PART OF PAGE FROM THE ST. OMER PSALTER. BEGUN *c.* 1325 (CATALOGUE NO. 68). IN THE POSSESSION OF MR. H. YATES THOMPSON



PAGE FROM THE PSALTER OF HUMPHREY DE BOHUN, *c.* 1370 (CATALOGUE NO. 73). IN THE POSSESSION OF EXETER COLLEGE, OXFORD



PAGE FROM WORKS BY T. CHAUNDLER, 1457-1461 (CATALOGUE NO. 158). IN THE POSSESSION OF TRINITY COLLEGE, CAMBRIDGE.

The change evidently went with an increased desire for naturalism, as may be seen in the delightful renderings of animals and flowers interwoven in the border of the St. Omer Psalter with a delicate and fanciful invention that is entirely delightful: but it corresponds to a still further loss of the general co-ordinating power and the ruling architectonic sense. At the same time the unusual freedom of this artist's original method of design permits of a lavish exuberance of strange and delightful inventions conceived in an almost Rococo vein, which reveal to us a fascinating artistic personality; we imagine a man to whom precious and extravagant conceits suggest themselves in such quantity that the minutest fragment of his decoration must be crowded with microscopic figures of men, animals, and plants. The same process, the increase of delicacy and minuteness of the execution of lace-like intricacy of detail, reaches its climax in the two examples of an isolated style which have been referred tentatively to London and the court of Richard II. Here the border is made up entirely of architectural forms, minute and constantly repeated in a manner which recalls some of the elaborate architecture of the period. Though the design lacks strength and breadth of conception, and though the tendency is everywhere to over-elaboration, one cannot deny the exquisite taste, the 'preciosity' of this work. The figures, too, though their poor proportions and weak movements show a serious degeneration from the figures of the late thirteenth century, are conceived with a certain dainty elegance which is extremely seductive, and they show for the first time an interest in contemporary fashionable costume. The question arises whether any of the remains of mediaeval painting of this period can be connected with these singular works. The contemporary paintings of St. Stephen's Chapel, representing the trials of Job, in the British Museum, show, indeed, a similar attitude on the artist's part and a not dissimilar rendering of the figure; but with the other great work of the time, the superb diptych of Wilton House, representing Richard II kneeling before the Virgin, the case is less clear. It is true that all attempts to connect this with any particular French artist have failed, but, while one may say that these miniatures breathe a somewhat similar spirit and are inspired by a similar refinement and preciosity of taste, they still fall so far below the level of the Wilton House picture as to leave the point open to doubt.

With the fifteenth century we enter upon the decline of the art. The elaborate architectural borders of the last examples vanish as suddenly as they appeared, and a new form of conventional floral border is introduced, according to some authorities from Bohemian sources. It is worth noticing, by the bye, that the ivy-leaf border, which persisted for so long in French manuscripts disappears after an early tentative beginning in the Gorleston Psalter.

Of these fifteenth century English manuscripts the finest were the Psalter and Hours of Henry Beauchamp, Duke of Warwick (152). The *Annunciation* in this book shows a skill which remains comparable with that of contemporary French art. The succeeding book of Hours (153) is interesting in that the miniature shown representing the Last Supper has the peculiar architectural background which is found in the English embroidery of the fourteenth and early fifteenth century. In the Epistle of Othea to Hector (157), we have figures in grisaille that show unusual accomplishment for the time; but of all the fifteenth century books none is comparable for artistic interest with the works of T. Chaundler (158) composed, written and illustrated by himself. Chaundler was warden of Winchester College, 1450, of New College, 1451; Chancellor of Wells, 1452; Warden of New College, 1455–75; Chancellor of Oxford, 1457–61 and 1472–9, and Vice-Chancellor, 1463-7; Dean of Hereford, 1482. He died in 1490. This volume must have been produced during his first tenure of the Chancellorship of Oxford, 1457-61.

The drawings illustrate his 'Liber Apologeticus de omni statu humanæ naturæ docens.' In the one here reproduced, Man, clothed in ermine and enthroned, receives from God the sceptre and orb. On Man's left is Sensuality with an apple, on his right Reason, a crowned lady holding a mirror and attended by two angels.

The technique is peculiar, the figures are drawn in outline, and the background, a vague landscape of hills and trees, is somewhat carelessly sketched in light washes. At first sight it would almost seem as though an inferior hand had put in these backgrounds later on, but I believe they are by Chaundler, who has deliberately left them in a vague, inchoate state, perhaps as fitting the indeterminate and allegorical nature of his subjects. It is upon the figures certainly that he has concentrated all the power of his rare genius. They have something of the decision of character and beauty of line of Fouquet's figures, and yet, judging from the supposed dates, must be an entirely original and spontaneous creation. Chaundler is the inspired amateur, and as such fitly closes the story of English mediaeval illustration, where we find so much more instinct than science, so much more spontaneous emotion than ordered intelligence, but where the small number of works of the highest artistic quality is to some extent made up for by the psychological interest of these recorded human documents.

THE MEDALLIST LYSIPPUS

BY G. F. HILL

THE medallist whose works it is the object of this paper to discuss was one of the minor artists who worked at Rome in the last quarter of the fifteenth century. His real name is unknown, for it has been doubtless rightly presumed that 'Lysippus the Younger,' as he was pleased to call himself, is a pseudonym. He was disinterred from complete obscurity by Julius Friedländer,[1] who found him mentioned by Raphael Maffei da Volterra[2] as a nephew of Cristoforo di Geremia, and as the artist of a medal of Sixtus IV. Since then other scholars have endeavoured to reconstruct his *œuvre* from the somewhat scanty evidence available.[3] The time has, I think, now come for a reconsideration of the various attributions which have been made, with a view to sifting the certain from the doubtful or impossible.

All these attributions rest ultimately on the basis of two medals, one of which is known only from an engraving of the early seventeenth century. This engraving was reproduced by Friedländer in the text of his book. As his block does scant justice to the original, a fresh reproduction is given here (Pl. I, 1).[4]

1. It represents the bust of a young man, Giulio Marascha (IVL · MARAS · OPTIM · INDOL · ADOL·), to l., wearing a cap. On the reverse is a wreath enclosing the inscription LYSIPPVS AMICO OPTIMO, above and below which are *ivy leaves.*

2. The second medal (Pl. I, 2) bearing the artist's name is fortunately extant in a unique specimen now in the Bibliothèque Nationale.[5] It represents the laureate bust of Marinus Philethicus, 'Poeta Lau(reatus) et Eques Com(es) Pal(atii)', who was Professor of Greek at Rome in 1473. On the reverse is a pelican 'in her piety,' and the signature ΕΡΓΟΝ ΛΥΣΙΠΠΟΥ ΝΕΟΤΕΡΟΥ. The type is copied from Pisanello's well-known medal of a much more distinguished scholar, Vittorino da Feltre. The use of a Greek inscription is no doubt due partly to the suggestion of the artist's pseudonym ('il se piquait de littérature grecque' says M. de la Tour,[6] and he uses Greek inscriptions on one or two other medals), but it may also be a compliment to the Professor of Greek.

We notice in one or both of these two medals the following peculiarities: the strongly curved truncation of the bust, running to a sharp point, especially in front; the comparative poverty of invention in the reverse designs (the device of an inscription in a conventional wreath is frequently employed by the artist, and is only redeemed from utter banality by the fineness of the lettering); the occasional use of triangular stops, and the two ivy-leaves.

These leaves, used separately in the medal of Giulio Marascha, are not mere stops. For they occur, joined on one stalk, on a small group of medals, which no one can hesitate on independent grounds to assign to the same hand as made the medals of Marinus Philethicus and Giulio Marascha. They may be regarded, in fact, as a form of signature. Of the medals thus distinguished, by far the most important, and both by its treatment and by its sentiment the most pleasing of all the artist's works, is a piece which has not hitherto been recognized as his:—

3. *Obv.* Bust of young man to left, with curly hair, wearing cap, and robe over vest buttoned down the front; around, DI LA IL BEL VISO, E QVI IL TVO SERVO MIRA; below, two ivy-leaves on a stalk. Moulded border.

Rev. Plain.

Bronze. 82.5 mm. British Museum.[7] Pl. I, 3.

Neither of the two specimens of this medal known has any design on the reverse, which we may justly assume was meant to be polished and serve as a mirror.[8] The inscription, 'Behold on the other side your fair countenance, and on this your servant,' has then a charming significance, adding much to the attractiveness of the piece. Nor shall we be rash in regarding the person represented as Lysippus himself; although extreme caution may find it desirable to say that

[1] 'Italienische Schaumünzen,' p. 126.

[2] 'Comment. Urban.' (1506) lib. xxi, p. ccc, v°: Christophorus Mantuanus Paulum II (iconicum numismate expressit), Lysippus vero eius nepos adolescens Xistum iiii. In the margin stands 'Lysippus Iunior.'

[3] Armand, 'Médailleurs de la Renaissance,' i, p. 54; C. von Fabriczy, 'Ital. Medals' (Eng. trans. pp. 159 ff.); W. Bode, in a review of Fabriczy's book in 'Zeitschrift f. bild. Kunst,' xv, p. 41. The chief additions to our knowledge of the subject are due to Dr. von Fabriczy, to whose kindness I am also indebted for much information privately communicated. My thanks for information, or for casts or photographs of medals discussed in the following pages, are also due to the Keepers of the Cabinets of Berlin, Munich, Paris, Vienna, Florence, Milan and Turin, and to Messrs. Bode, Gustave Dreyfus, Salting, Dressel, Supino, de la Tour, Ercole Gnecchi and Bardini; Mr. Max Rosenheim I have to thank in addition for many invaluable suggestions and criticisms.

[4] From Mr. Rosenheim's copy of Paul Petau's 'Antiquariae Supellectilis Portiuncula,' Pl. 15. The date on the title-page is 1610; but it is clear from various bibliographical considerations, into which this is hardly the place to enter, that Pl. 15 is of slightly later origin, having been engraved at some time between 1610 and 1613. The curious statement on the plate that the Lysippus medal was found in a Roman ash-urn in a tomb at Amiens shows that Petau, like most collectors, was occasionally victimized by the persons from whom his antiquities were acquired.

[5] Armand I, 54.1. Diam. 42 mm. Triangular stops in the inscription.

[6] 'Rev. Num,' 1894, p. 342.

[7] Cp. Armand II, p. 78, No. 23 (83 mm.).

[8] If, like the Munich specimen of one of the Toscani medals, it was cast in silver, it would be still more effective as a mirror. I had at first supposed that the artist meant to place on the reverse a portrait of the person to whom the medal was presented; I owe the very much neater idea of the mirror to Mr. O. M. Dalton.







2. 1. 2.







4. 3. 5.









4. 5.

8





9



7



6

MEDALS BY LYSIPPUS
PLATE I

he may equally well be some one for whom Lysippus made the medal in order that it might be sent to his *innamorata*.

This medal, which for convenience may be called the mirror-medal, has a breadth of treatment to which Lysippus, a very variable artist, does not often attain. The moulded border is a feature which we shall meet with in two or three other medals from his hand (Nos. 15, 16, 19).

Three other medals are marked with the ivy-leaves :

4. Giovanni Alvise Toscani.

Obv. Bust to l. of Toscani wearing cap ; around, his name, with title Auditor Cam(erae).

Rev. Neptune to front in a chariot drawn over the waves by two sea-horses, and preceded by two dolphins ; he holds a trident and a dolphin, and his cloak flies out behind him. Above, two ivy-leaves on stalk ; around, VICTA IAM NVRSIA FATIS AGITVR.

Bronze. British Museum. 43 mm.[9] Plate I, 4.

The significance of the type and legend is altogether obscure ; what connexion Toscani can have had with Nursia (famed chiefly as a home of sorcery and as the birthplace of Sertorius and St. Benedict), or Nursia with Neptune, remains to be explained. Giovanni Alvise Toscani was a brilliant young Milanese lawyer, orator and poet, who entered the service of Sixtus IV and died in 1475.[10]

The two remaining medals with the ivy-leaves are of Francisco Vidal of Noya in Galicia. Thanks to an error which, due apparently in the first instance to the illustration in Mazzuchelli's work, has persisted through all the descriptions of his medals, this Spaniard has been regarded as an unknown Italian of Nola, the word NOIANVS, which is clear on all his medals, being tacitly corrected to NOLANVS. Vidal[11] was born in Aragon, and was the teacher of Ferdinand the Catholic. He has been identified with 'Francisco Vidal de Naya,' a Syracusan archdeacon and protonotary apostolic, who was appointed prior of the Monastery of the Pillar at Saragossa by Sixtus IV in 1477, although he did not begin to reside there until 1479. He was the author of a translation of Sallust, which he made about 1470. The two medals of him[12] which now concern us are :—

5. *Obv.* Bust to l., in cap ; below, ivy-leaves on stalk ; around, FRANCISCVS VITALIS NOIANVS.

Rev. Androclus and the lion ; around, GRATITVDO ET BENEFICENTIA.

Bronze. Rosenheim collection. 41 mm.[13] Pl. I, 5.

6. *Obv.* As No. 5.

Rev. Arms and crest ; above, REGVM PRAECEPTOR. The arms are : quarterly ; 1 and 4, quarterly : per saltire, in chief and point four pales, in each flank an eagle displayed (*Sicily*) ; 2 and 3, checquy. Crest, a human-headed bull.

Bronze. British Museum. 39·5 mm.[14] Pl. I, 6.

Francisco Vidal (who, it will be noticed, was allowed by his royal pupil to quarter the Sicilian arms) is also known to us from another medal, which will be discussed later among the medals the Lysippean origin of which is doubtful.

This exhausts the list of medals which bear the name or mark (if so the ivy-leaves are to be interpreted) of Lysippus. To them, without any possible doubt, must be attached the following pieces. A glance at the illustrations in the plates will show the likeness between them and the pieces already described. They vary considerably in merit and in breadth of handling, but not more than is natural with an artist who has not yet found himself. First come the remaining medals of Toscani.

7. *Obv.* Bust of Toscani l. wearing cap ; around, IOHANNES ALOISIVS TVSCANVS ADVOCATVS.

Rev. In a wreath, PREVENIT AETATEM INGENIVM PRECOX.

Bronze. British Museum. 73 mm.[15] Pl. I, 7.

This refers, as already noted, to Toscani's appointment, while very young, to the post of consistorial advocate. The form of the bust on this and the next medal is exactly similar to that on the mirror-medal.

8. *Obv.* Similar to preceding (in some cases, at least, from the same mould).

Rev. In a wreath, INCERTVM IVRISCONSVLTVS ORATOR AN POETA PRESTANTIOR.

Bronze. Rosenheim Coll. 71 mm.[16] Pl. II, 1.

[9] Armand II. 28, 13. Triangular stops on obverse. Many specimens of this medal are known.

[10] Keary's statement ('Guide to the Exhibition of Italian Medals in the British Museum,' No. 62) that he died at an advanced age seems to be based on a misprint. An account of Toscani, who when very young became Consistorial Advocate (to which early promotion the 'Prevenit' medal described below refers), will be found in Argelati, 'Bibl. Script. Mediol.' i. 1506, ii. 2037.

[11] The information which follows is taken from Montaner y Simón, 'Diccionario Hispano-Americano,' xxii. 506.

[12] Besides the third, discussed later, there is yet another described by Armand (iii. 177 *E*) from a specimen in the Rossi collection. On the reverse of this piece is 'an angel on a human-headed bull' and the inscription 'ANGELVS CVSTOS —NOLANVS.' We may surmise that NOIANVS should again be read here. The human-headed bull is used by Vidal as his crest (see No. 6 below) and Armand's description of the type suggests that it is inspired by the ancient coins of Naples and other Campanian cities (including Nola, it is true) on which is a Victory flying above and crowning a human-headed bull. Whether this medal is by Lysippus or not I cannot say, having seen no reproduction of it.

[13] Armand III, 177 *D*. Other specimens in the British Museum (39·5), Bologna (39) and Berlin (39 mm.).

[14] Armand II, 61.15. Another specimen at Paris. Mr. Rosenheim points out that the treatment of the arms on the reverse is rather Spanish than Italian. The lettering is also slightly different from the lettering on the obverse. Possibly, therefore, this reverse was made at a later date and by a different hand.

[15] Armand II, 28.11. A specimen in silver is in the Munich Cabinet.

[16] Armand II, 28.12.

9. *Obv.* Bust of Toscani l., laureate ; around, IOANNES ALOISIVS TVSCANVS AVDITOR CAM.

Rev. Pallas, helmeted, standing on a dolphin ; she rests with her r. on her spear, round which her serpent twines ; on her l. arm is her shield ; in the field, L P ; in the exergue, QVID NON PALLAS.

Bronze. British Museum. 34 mm.[17] Pl. I, 8.

The form of the bust in this and the following medal should be compared with that on Nos. 5 and 6 of Vidal.

10. *Obv.* Similar to preceding (in some cases, at least, from the same mould).

Rev. Coat of arms ; in the field, L P. The arms are a column, on which two keys suspended ; in chief, an eagle displayed.

Bronze. British Museum. 34 mm.[18] Pl. I, 9.

11. *Obv.* Similar to No. 7.

Rev. None.

This piece[19] appears to be known only from Mazzuchelli's engraving, and is perhaps only a reduced copy of the obverse of No. 7 or No. 8.

The letters L P on Nos. 9 and 10 seem to conceal the name of Lysippus ; but what is meant by the second initial ? Friedländer suggested 'Pictor,' and this has been accepted by Fabriczy. But there is surely little point in a medallist calling himself painter on a medal unless he gives the title in full, as Pisanello did ; for his object is presumably to make it clear to the world that he prides himself on his reputation as a painter. An initial does not effect this object. I prefer to see in it some adjectival place-name, such as Patavinus or Parmensis.

12. *Obv.* Bust of Francesco Massimi, l.; around, FRANCISCVS·MAX·MILES·AC·V·I·DOC

Rev. A right hand held in the flames of a burning faggot, surrounded by a scroll inscribed PRO PATRIA ; the whole in a wreath.

Bronze. British Museum. 38 mm.[20] Pl. II, 2.

Francesco di Paolo Massimi, knight and doctor of civil and canon law, was professor at Pisa in 1473 and governor of Benevento from 1495 to 1498. In lettering this medal approaches very closely to the first described medal of Toscani (No. 4). But we notice an attempt to break the line of the truncation of the bust by a small projection. This is faintly perceptible in the medals of Francisco Vidal and of Alfonso Morosini (No. 14), and more strongly marked in the medal of Gianfrancesco Marascha, to which we now come.

13. *Obv.* Bust of Gianfrancesco Marascha l., wearing cap ; around, IO·F·MARASCHA ACOLY·ET·L·A·ABBREVIAT·

Rev. Hope standing to front, nude but for drapery which passes in front of her and is upheld by her arms ; in her l. she holds a cornucopiae, with her r. she points upwards to a star ; in the exergue ΕΛΠΙΖΕΙ.

Bronze. British Museum. 36·5 mm.[21] Pl. II, 3.

Gianfrancesco Marascha, 'acolytus et literarum apostolicarum abbreviator,' is known to us from Burchard's 'Diary.'[22] He is presumably a relation of Lysippus's other friend, Giulio Marascha.

Here, if it were not a mystification, would be the place to include, as the work of Lysippus, a medal professing to represent Antonio Tebaldeo, a Ferrarese poet born in 1463.[23] The British Museum specimen is certainly only a worn specimen of the medal of Gianfrancesco Marascha ; the original inscription, having been purposely or accidentally obliterated, has been replaced by the *incised* words ANTON' THEBALD'. The specimen illustrated by Mazzuchelli (unless indeed, as is probable, it is the identical piece now in the British Museum) has been treated in a similar fashion. The portrait of Marascha, in its worn condition, bears a superficial resemblance to the undoubted portrait of Tebaldeo at a greater age on another medal, which is certainly not by Lysippus.

14. *Obv.* Bust l. of Alfonso Morosini, wearing cap, and (on his breast) apparently an order ; around, ALFONSVS MOROSINVS.

Rev. Plain.

Bronze. Vienna. 43 mm.[24] Pl. II, 4.

Alfonso Morosini was, presumably, a member of the great Venetian family, but I have not been able to identify him.

15. *Obv.* Bust of Antonio de Sancta Maria l., wearing cap ; around, ANTO·DE SANCTA MARIA·I·V·D·COM·PAL

Rev. Arms and crest. Arms : a lion rampant holding a cross ; on a chief, an eagle displayed. Crest : an eagle displayed. Moulded border.

Bronze. Bibliothèque Nationale. 38 mm.[25] Pl. II, 5. I am unable to identify this person.

16. *Obv.* Bust r. of Girolamo Callagrani, wearing cap ; around, HIERONIMVS CALLAGRANVS DE CEVA.

Rev. Arms and crest. Arms, quarterly ; 1 and

[17] Arm. II, 28, 14.

[18] Arm. II, 28, 15.

[19] Arm. II, 29, 16, Diam. (according to the engraving in Mazzuchelli I, xix, 2) 37 mm.

[20] Arm. III, 178, *D*. Triangular stops on obv.

[21] Armand I, 55.3 ; H. de la Tour, 'Rev. Num.' 1894, p. 342. Triangular stops on obverse.

[22] Ed. Thuasne I, pp. 175 (1486) and 320 (1488).

[23] Arm. II, 47.20 ; Mazzuchelli I, xli, 2. I note that the explanation given in the text of the origin of this medal was arrived at independently by Mr. Warwick Wroth, who has recorded it in his MS. list of Italian medals in the British Museum.

[24] Armand III, 182 *C*. Other specimens in Paris (44 mm.), Rosenheim (44 mm.) and British Museum collections. Mr. Rosenheim's specimen (like one described in the Welzl von Wellenheim Catal. No. 14,335) is joined to a later reverse (two putti supporting a Medusa-mask) ; the British Museum specimen consists of two obverses joined. This medal alone of all by Lysippus shows a compass-mark ruled as a guide for placing the letters of the inscription. A really good specimen does not seem to be known.

[25] Cp. Arm. II, 77.21 ; Spitzer Catalogue Pl. 39, No. 1,306. Another specimen at Berlin (Simon collection). Triangular stops on obv.

4, a star of 8 points ; 2 and 3, a spray of laurel (?). Crest, a lion holding in his paws a star. Moulded border.

Bronze. Turin Museum. 38 mm.[26] Pl. II, 6.

Girolamo Callagrani, his medal tells us, was a native of Ceva, though Ughelli[27] describes him as as a citizen of Fossano. Innocent VIII adopted him into the Cibo family, and made him Apostolic Protonotary and Secret Chamberlain. In 1490 he was made Bishop of Mondovi, and held that position until his death in 1497. Such a dignity would naturally have been mentioned on a medal if possible ; the medal is therefore to be regarded as earlier than 1490, at least.[28] Another piece, not by Lysippus, also represents the same man.[29]

The two medals of Sancta Maria and Callagrani were probably made at the same time, to judge from their very similar treatment. They are among the least satisfactory of the whole series.

17. *Obv.* Bust of Parthenius l., wearing cap ; around, PARTHENIVS AMICVS.

Rev. A lily growing; across field, FLORESCO CALORE PARTENII.

Berlin. 36.5 mm.[30] Pl. II, 7.

The Parthenius represented on this medal has been identified by Armand[31] with Ippolito Aurispa, a Latin poet of Macerata. His authority for the identification is not given, and the only Ippolito Aurispa recorded by Mazzuchelli,[32] though he was a native of Macerata, did not flourish until about 1619, and is not identified with 'Parthenius.' More probably the friend of Lysippus is Bartolommeo Parthenio of Brescia (Benacensis), a good Greek and Latin scholar, who taught publicly at Rome and flourished about 1480-85,[33] that is to say exactly at the time demanded by our medal.

18. *Obv.* Bust of Malitia de Gesualdo l. wearing cap ; around, ΜΑΛΙΤΙΑΣ ΙΕΣΟΥΑΛΔΟΥΣ.

Rev. A male figure, draped in antique fashion, standing before a tree, and raising his right hand ; around, ΜΕΧΡΙ ΤΟΥ ΤΕΛΟΥΣ.

Bronze. Salting collection. 41·5 mm.[34] Pl. II, 8.

Malitia de Gesualdo, a Neapolitan by birth, was Bishop of Rapolla (1482-1488) and secretary of Innocent VIII. He died in 1488.[35] This medal was probably made before he became bishop.

19. *Obv.* Bust of Catelano Casali l., wearing cap ; around, CATELANVS CASALIVS BONONIEN · AN · XXV ·

Rev. Half figures of Honour and Truth joining hands, with Love between them ; above, HONOR AMOR VERITAS ; below, M · CCC · LXXVIII. Moulded border.

Bronze. British Museum. 35 mm.[36] Pl. II, 9.

Catelano Casali of Bologna, jurisconsult and apostolic protonotary[37] was, as the dates on his medal show, born in 1453. He died in 1501. This portrait is sometimes found joined to the contemporary portrait of the Cardinal of St. George, to which we now come.

20. *Obv.* Bust r. of Raphael Riario, in cap ; around, RAPHAEL ANNORVM · XVII · CARDINALIS · S · GEORGII.

Rev. St. George on horseback piercing the Dragon ; above, VIRTVS (two rosettes as stops) ; below, · M · CCCC · L · XXVIII.

British Museum (lead) *obv.*, and Rosenheim Collection (bronze) *rev.* 36 mm.[38] Pl. II, 10.

We have now come to the end of the medals which it seems possible with any degree of certainty to attribute to Lysippus. Of those, on the other hand, which have any degree of probability in favour of their attribution, the medal of Candida (Pl. III, 1) in the possession of M. Gustave Dreyfus easily takes the first place, so broad and sympathetic is its treatment. Indeed it far surpasses anything else that we know of Lysippus's work, even the mirror-medal. That is of course no reason for refusing him its authorship. But I find it on other grounds difficult to credit him with this beautiful work, the balance and composition of which (as seen especially in the proportions and arrangement of the lettering with regard to the bust) find no parallel in his authenticated medals. Again, charming as Lysippus can be, his portraiture is only skin-deep, and this portrait of Candida betrays an artist of great sympathy and imagination. Heiss attributed it to Candida himself ; and, as Candida was evidently a pupil of Lysippus, the externalities of style which recall the older master are, on this attribution, easily explained. It is by a pupil of greater imaginative power than his master, and Candida was such a pupil. I am inclined, therefore, to restore the medal to Candida.

The smaller, circular medal of Candida (Pl. III, 2) has also been attributed to Lysippus.[39] It

[26] Arm. II, 64, 13.

[27] 'Ital. Sacra,' IV, p. 1090.

[28] He is constantly mentioned in Burchard's diary from 1484 to 1490 as secretus cubicularius and subdiaconus apostolicus ; after his appointment to the See of Mondovi he is not mentioned, and presumably left Rome.

[29] Arm. II, 64, 14. This medal is perhaps by Cristoforo di Geremia, to judge from a cast kindly sent me by Dr. Habich.

[30] Arm. II, 77, 17. The Dreyfus specimen measures 35 mm. Triangular stop on obv.

[31] III, 179 *H;* 185 *I.*

[32] 'Scritt. d'Italia,' s. n.

[33] See Jöcher, 'Gelehrtenlexicon.' His edition of Maius was published in 1485, his Thucydides in 1485 (?). Giuliari, 'Letter. Veron.' p. 116, records his edition of Guarino's Strabo published at Treviso in 1483.

[34] Rome sale (1904), lot 284. Another specimen, belonging to Dr. H. Dressel, of Berlin, was found in the Tiber ; it was evidently in admirable condition before it became encrusted.

[35] Burchard, ed. Thuasne, I, p. 314 ; Ughelli, VII, p. 882.

[36] Arm. II, 66, 25. Triangular stops.

[37] Mentioned by Burchard from 1497 to 1499, and on the occasion of his death, as apostolic protonotary and abbreviator. (III, 112).

[38] Arm. II, 57, 18. Triangular stops on obv.

[39] First published in 'Le Gallerie Nazionali Italiane,' I (1894), p. 52, Pl. xii, 4. See also H. de la Tour in 'Rev. Num.,' 1895, p. 463 ; Fabriczy, p. 161.

represents Candida as a youth. M. de la Tour is, I think, inclined to exaggerate the youth of the sitter, who may well be seventeen or eighteen years old, so that, on this score, there is no reason against the attribution of the piece to Candida himself. It is a charming work, but its low relief and delicacy of execution are quite foreign to the style of Lysippus as we know it.

If Raphael da Volterra is right, Lysippus made a medal of Sixtus IV. Attempts have naturally been made to find among the extant medals of the pope something which satisfies our ideas of Lysippus's style. Armand has, with great hesitation, suggested an attribution ;[40] Dr. von Fabriczy informs me that he considers another medal as the work of Lysippus.[41] This latter attribution has one point in its favour ; the design of the reverse (two saints placing a crown on the head of the seated pope, with the inscription HEC DAMVS IN TERRIS·AETERNA DABVNTVR OLIMPO) looks like a sort of travesty of some design by Lysippus's uncle, Cristoforo di Geremia. (This will be clear if we compare the elder artist's medal of Alfonso of Aragon on which Victory and Mars crown the king.) But the composition of the reverse is crowded in a way not affected by Lysippus, and the workmanship harsher and more wooden than anything we have seen of him at his worst.

At the risk of adding to the list of conjectural attributions, I venture to attribute to Lysippus the medal of Sixtus IV commemorating the rebuilding of the Ponte Sisto, which was completed in 1475.

Obv. Bust of Sixtus IV, l. in cope ; around, SIXTVS·IIII·PONT·MAX·SACRICVLTOR

Rev. The Ponte Sisto ; above, CVRA RERVM PVBLICARVM. The whole in oak wreath.

Bronze (gilt on obverse), British Museum. 40 mm.[42] Pl. III, 3.

It is obvious that in the case of a series of medals such as the papal, where a strong tradition prevailed as to the treatment of the portrait, it is not in the obverse but in the reverse design that we must look for an artist's individual characteristics. This reverse design may, without exaggeration, be said to show certain Lysippean characteristics. Apart from the general feeling of the design, we may notice the fine 'Augustan' lettering, the treatment of the water, comparing it with the 'Nursia' medal of Toscani, Pl. I, 4, and the wreath (as on the other medals of Toscani, Pl. I, 7, II, 1). It is, at any rate, impossible to say that there is anything in this design which is either unworthy or uncharacteristic of Lysippus, or above the level of his achievement.

Dr. Bode has attributed to our artist an interesting medal of Diomede Caraffa, which is represented here from the specimen in the Bargello.[43]

Obv. Bust of Caraffa r. in cap ; round, DYOMEDES CARRAFA COMES MATALVNI EXEMPL FIDEI SALP.

Rev. Female figure standing l., holding in l. cornucopiae, in r. a branch and a staff (round which twines a snake whose head appears over her r. arm ?) ; at her feet an altar with a serpent rising above it, a small vase, and a wheel (?) ; in the exergue, FININTANTO ; around, ERGA SVVM REGEM ET PATRIAM.

Florence. 40 mm. Pl. III, 4.

Beside this, on the ground of resemblance in the treatment of the bust, we must place the third medal of Francisco Vidal :—

Obv. Bust of Vidal r. in cap ; behind, a wreath ; around FRANCISCVS VITALIS NOIANVS REGIS HISPANIAE MAGISTER.

Rev. Within a conventional wreath the inscription INGENII DOCTRINAE LEPORISQVE AC PROBITATIS PRINCIPIVM ET CVLMEN.

Paris, Bibliothèque Nationale. 39.5 mm.[44] Pl. III, 5.

I confess that, on comparing these two medals with those represented on Plates I and II, I find it impossible to regard them as by Lysippus. In some ways the portraits have considerably more character ; the lettering, both in itself and in its relation to the types, is completely different. Vidal is here a good deal older than on the medals with the ivy-leaves described above. In a period of some ten years, Lysippus might, it is true, have changed his style considerably. But that is an argument which can only be used successfully when there is documentary evidence for an attribution.

Of this doubtful class of medals, then, I regard the Ponte Sisto medal of Sixtus IV, and M. Dreyfus's portrait of Candida as having a certain presumption to be the work of Lysippus ; while the attribution of the rest seems to me very hazardous.

We have still to consider a few medals which, in spite of the authority of such critics as Dr. Bode and Dr. von Fabriczy, I venture to regard as possessing only the most shadowy claim to the

[40] Armand I, 56.4.
[41] Armand II, 62.1.
[42] Armand II, 62.3. Keary, 'Guide to Italian Medals,' No. 312.

[43] Armand III. 176 *B* : Supino 163. Caraffa became Count of Mataloni in 1465 and of Corretta in 1480. The last four letters of the obverse inscription are very puzzling. If they are omitted the inscription reads intelligibly, being continued on the reverse: exemplum fidei erga suum regem et patriam. The figure on the reverse has some of the attributes of the Roman Salus, and if these four letters were on the reverse they might be interpreted as 'Salus Publica.' Is it possible that the medallist misunderstood the arrangement of the inscription prescribed for him, transferring to the obverse what ought to have been on the reverse ?
[44] Armand II, 61.14.



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MEDALS BY LYSIPPUS
PLATE II



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MEDALS ATTRIBUTED TO LYSIPPUS
PLATE III

authorship ascribed to them.[45] In some cases it is hardly possible to give reasons for refusing to acknowledge them as the work of Lysippus, beyond saying that one cannot recognize his hand in them.

The medal of Pier Paolo Millini [46] (a papal scriptor)[47] is interesting, though by no means a first-rate work (Pl. III, 6). As Mr. Rosenheim points out, rather than anything of the character of Lysippus, it shows various traces of the influence of another medallist, whom we know chiefly through the researches of Dr. von Fabriczy. That is Adriano Fiorentino. The treatment of the bust, with the curious swelling of the shoulder, exaggerates a characteristic trick of Adriano's. Adriano, again, as in the reverse of the medal of Elisabeth of Urbino, places his figure on a broad and rather badly rendered mass of rock; here the rocky ground is broader still and worse rendered. His reverse legends tend to brevity; here the legend consists of the single word PERFER. In fact I regard this medal as the work of a mediocre artist of the school of Adriano.

The medal of Lucas de Zuharis (Pl. III, 7) has been attributed by Armand [48] to Ruberto, and that attribution certainly seems to indicate correctly at least the school to which it belongs. Subject, treatment, lettering, relief all point to the neighbourhood of Ruberto and L'Antico. We may note, for instance, the ornamental filling of the exergue, recalling the trophy-ornaments characteristic of a series of North Italian plaquettes by I·F·P·, an artist of the school of L'Antico, and by other artists, whose work has been lumped together under the quite incorrect heading 'Melioli.' [49]

Neither in relief, in composition, nor in lettering is the style of Lysippus easily recognized in the medal of Giambattista Orsini, on the reverse of which, with the legend EXPERIOR, is a unicorn purifying a source with his horn.[50] Orsini stood high in the favour of various popes from 1471 to 1500, and Lysippus doubtless knew him, but this seems to be the only presumption in favour of the attribution of his portrait to our artist.

A medal of Fabrizio Varano, bishop of Camerino, has been ascribed by Dr. Bode, with Dr. von Fabriczy's concurrence, to Lysippus.

Obv. Bust of Fabrizio Varano to l., in cap; around, FABRITIVS VARANEVS CAMERS APO PROTONOTARI.

Rev. Euterpe, leaning against a tree and playing on a pipe; at her feet a large ring or hoop; around, DILECTANS CALAMOS DVLCITER ORE CIET; across the field EYTEPIIH (in cursive characters.)

Bardini collection. 43 mm. Pl. III, 8.

The traces of the style of Lysippus in this medal are extremely faint, and comparison with the work of Niccolò Fiorentino shows that we have to deal with an artist, and a very mediocre artist, of his school. If, for instance, we place the bust on the obverse beside the bust of Lorenzo Tornabuoni,[51] and the reverse, with its grotesquely stumpy figure of Euterpe, beside the Florentia reverse of the Lorenzo de' Medici,[52] the affiliation becomes very clear.

Fabrizio Varano was created protonotary apostolic by Sixtus IV; in 1482 he became bishop of Camerino. He died in 1508. A medal of this obscure man of letters, with a facing portrait, and the same subject and legend as we have described on the reverse, is given by Litta[53]; but, to judge from his engraving, it appears to be a late restoration, possibly even of the eighteenth century.

An illustration in the work of Mazzuchelli [54] records a medal of Giovanni Aurispa. It used to be attributed to Pisanello; but the portrait of the humanist which Pisanello made was probably a painting rather than a medal.[55] Both Armand and Heiss, judging from the illustration, have regarded it as a 'restoration,' which may have been made at the end of the fifteenth or the beginning of the sixteenth century. Dr. Bode describes it as showing quite clearly the marks of Lysippus's style ('ganz seinen Charakter'), and adds that Lysippus made a medal of Ippolito Aurispa, a relation of the humanist. As we have seen above, the identification of Parthenius with Ippolito Aurispa seems to require verification. It is, of course, impossible to base a decision on Mazzuchelli's reproduction. Fortunately, however, we have better means of judging, for a

[45] From information kindly communicated to me by Dr. von Fabriczy, I have learnt that, in addition to the attributions which have already appeared in print, he gives to Lysippus the medal of Sixtus IV (already mentioned) and those of Giambattista Orsini and Lucas de Zuharis, discussed below, while Dr. Bode adds to the list the medals of Marcello Capodiferro and Gianfrancesco Rangoni.

[46] Armand II, 76.14. Diam. 77 mm. Paris and Turin. The Paris specimen is illustrated here.

[47] Mentioned as such by Burchard from 1497 to 1499.

[48] Armand II, 101.15. Diam. 40 mm. Other specimens in the Museo Artistico, Milan, and in the British Museum (lead).

[49] For illustrations of a number of these plaquettes see the Berlin Catalogue of Bronzes, Nos. 960, 961, 962, 963. Mr. Rosenheim points out that the signature on No. 960 is I·F·P, not I·F·F· The plaquettes of this class are quite distinct from those signed IO·F·F. The signature I·F·P· also occurs on some specimens (as in the Dreyfus collection) of the plaquette Berlin 833 = Molinier 257. This artist has much in common with the artist of the medal of Diva Iulia (Arm. I, 81,2), generally supposed to be Ruberto, but conclusively proved by a signature ANTICVS incised on the lower side of the exergual line, in the British Museum and other specimens, to be L'Antico. The whole question of this group of plaquettes and medals, and of the relation between L'Antico and Il Moderno, remains to be worked out. Dr. Bode has already hinted that L'Antico and Il Moderno are the same man—a paradox which, considering the resemblance in style between the works so variously signed, seems to convey a good deal of truth. ('Zeitschr. für bild. Kunst,' Nov., 1904, p. 37.)

[50] Arm. II, 116.42. For Orsini's career see Litta, 'Orsini,' Tav. viii.

[51] Fabriczy, Pl. xxiv, 5.

[52] Id., Pl. xxiii, 1.

[53] 'Varano,' Tav. I.

[54] I, x, 6.

[55] For a discussion of this point I may refer to my 'Pisanello,' pp. 188 f.

specimen of the medal exists in the Museo artistico at Milan. From this it is abundantly clear that the piece is a restoration made in the late sixteenth or seventeenth century. The bust is in high relief, and shows no character whatever; the lettering is feeble, and the ornaments which help it out are paltry. Mazzuchelli's illustration, for once, is hardly unfair to the original.

The Milan Museum is also the possessor of an apparently unique medal of Gabriel de' Gabrielli, Cardinal of S. Prassede :—

Obv. Bust to l. of the Cardinal, in berretta and hood; around, GABRIEL·CARDINALIS·S·PRAXEDIS.[56]

Rev. In a wreath the inscription ΚΑΛΟΝ | ΓΕΡΟΝΤΑ | ΚΑΙ ΤΑΛ | ΑΗΝΩΝ | ΜΑΘΕΙΝ.

Milan, Museo artistico. 35 mm. Pl. III, 9.

This medal Dr. Bode describes as 'probably' by Lysippus. If he is right, it belongs to a late stage in the artist's development, of which we have no other examples. Gabriel de' Gabrielli, a native of Fano, was made cardinal of S. Prassede in 1505. He died in 1511. The medal must, therefore, have been made between these two dates, and we have no certain work of Lysippus which is as late as this. The Greek inscription on the reverse of the medal is a puzzle; an iambic senarius seems to be aimed at, but with scant success; and of ΤΑΛΑΗΝΩΝ I can obtain no explanation which will save the metre.[57] This blunder in the Greek is an additional reason for refusing to accept the attribution of the medal to Lysippus.

Finally the medals of Marcello Capodiferro (Pl. III, 10) and Gianfrancesco Rangoni[58] must, it is to be feared, also be ruled out on grounds of style.

The fact is that Lysippus, an artist of extreme limitations, and perhaps rather an amateur than a professional, has, thanks to a certain charm which pervades much of his work, been rated somewhat higher than he deserves. He exhibits, in the twenty or so medals which are certainly from his hand, strongly marked external characteristics, combined with small grasp of personal character. Such artists often show considerable facility of execution in portraiture, and generally fail altogether in designing reverses. And to such artists, simply because they offer many points of external contact, it is tempting to attach singly many works which, when brought together, are seen to be mutually incompatible. The incompatibility of the medals reproduced on Pl. III can hardly be matter of dispute. In the criticism of the work of a medallist, as of any other artist, one has to proceed from a group of works demonstrably assignable to him on the ground of signature, external peculiarities, or circumstantial evidence. (In this case our base is provided by the medals 1 to 20.) If the artist is a great artist, from this group we may next extract, so to speak, the idea of him, and so proceed to attribute to him other works which do not necessarily possess the merely external characteristics of the first group. But if, like Lysippus, he is not a great artist, then his style conceals nothing more essential than those external characteristics, and on them, and them alone, can satisfactory attributions be based. The impression that Lysippus leaves on our minds is of an amiable young man, without a strong artistic individuality, and with correspondingly little power of invention, exercising a pleasing talent for the benefit of his numerous friends among the notabilities (especially the minor notabilities) of the Papal Court from about 1475 to 1490. To assign to him the large portrait of Giovanni Candida or the medal of Diomede Caraffa is, it seems to me, to regard him too seriously, to credit him with a strength of artistic individuality which he does not possess.

[56] Triangular stops on obv. There is a break in the edge of the medal which has mutilated some kind of ornament at the end of the legend.

[57] Mr. F. G. Kenyon suggests ΤΑ ΕΛΑΗΝΩΝ. This, though it makes a bad verse, is at least intelligible, if we suppose that the Cardinal only began to learn Greek in his old age.

[58] Armand III, 178 *C*, II, 93.19.

SOME CONSTABLE PUZZLES

BY C. J. HOLMES

THE future historian of the British School will find himself faced by a singular difficulty. Before the foundation of the Royal Academy he will have to make his way through a chaos—illumined here and there perhaps by a faint glimmer of light, but still a chaos in which no labour or learning can ever hope to find a firm and open road. After that eventful date, thanks to the labours of Mr. Algernon Graves, he will suffer from excess of solid material rather than from the want of it. In the earlier period even the great figures will still be enveloped in a mist of uncertainty, while of the less there will be no memorial at all: in the later there will be memorials of thousands upon thousands of paintings good and bad, of which hardly one in a hundred can now be identified.

For this all-important business of identification Mr. Graves's latest volume[1] is perhaps more valuable than all its predecessors put together, for the simple reason that up to the year 1852 the British Institution printed in its catalogues the outside,

[1] The British Institution, 1806—1867. By Algernon Graves F.S.A. London: G. Bell, and Algernon Graves, 42 Old Bond Street. £3 3s. net.

measurement of each exhibit. Further, Mr. Graves states that with very few exceptions, and these only during the earlier years of the Institution's existence, drawings were not included. Portraits, too, were rarely shown, so that the catalogue is practically devoted to figure subjects and landscapes in oil, and to sculpture.

Instead of attempting to deal with the vast body of matter which the volume contains (in looking over it for the first time some eighty names called for notice), it will, perhaps, be more interesting to illustrate its usefulness by discussing very briefly the corrections it necessitates in the case of a single artist whose history seems more or less complete.

The entry preceding John Constable's exhibits is that of a painting by a namesake, George Constable junior, of Arundel—a son, apparently, of Constable's old friend and patron. These Arundel Constables, as the pictures still preserved, I believe, in their brewery prove, were amateurs of more than common skill. Indeed, a collection of oil sketches by one of them was exhibited in London only a short time ago, and passed as the work of John Constable, R.A., with all but two or three of the press critics.

Leslie states that John Constable 'never painted any considerable picture' from the admirable sketches which he made in the Lake District in 1806. Yet the very first entry under that artist's name indicates that this statement must not be pressed too far, since the *Mountainous Scene in Westmoreland* of 1808 measured 3 ft. 4 in. by 4 ft., including its frame, and was therefore nearly as large in area as the *Salisbury from the Bishop's Garden.* Mr. Graves's measurements compel me to admit some mistakes in my own tentative catalogue of Constable's work. There a *Mountain Scene,* in the collection of Mr. Lionel Phillips, was described as possibly identical with one of Constable's exhibited between the years 1807 and 1809. The figures remove this possibility, and with it, perhaps, something of the certainty of the attribution, since the style closely resembles that of Watts. The *Keswick Lake* of 1809 must have had a frame six inches wide, a large allowance in those days for a small panel. The *Landscape Scene in Suffolk,* shown in 1813, will agree in dimensions with the picture of *Dedham Vale,* dated 1812, shown last winter by Messrs. Agnew, and described in THE BURLINGTON MAGAZINE, November, 1907 (Vol. xii, p. 74).

The two entries for 1814 are so puzzling as to call for more extensive notice. In a letter, dated 18th February of that year (Leslie, chap. iii), Miss Bicknell writes to Constable: 'You have both surprised, deceived and pleased me. How could you say there was no picture of yours at the British Gallery? I think the cats excessively pretty, comical creatures.' The words seem to imply rather strongly that Constable had only one picture, and that an unimportant one, in the exhibition. Leslie in a note refers to the picture of *Two Martin Cats* as a small one, and makes no mention of any other exhibit accompanying it. On the next page he refers to the extraordinary event of two pictures being sold in this year—'a small one exhibited at the British Gallery to Mr. Allnutt, and a large one of a *Lock* to Mr. James Carpenter.'

Here we have a curious instance of the mistakes that may arise from depending on correspondence for information. Miss Bicknell had apparently been told by Constable that he was exhibiting no pictures at the British Institution. She finds one picture, the *Martin Cats,* but seems to have entirely overlooked a still larger one, *Landscape: A Lock on the Stour,* which was more than four feet square. Leslie adds that the *Martin Cats* was a small picture: it measured 3 ft. by 4 ft. 4 in. Then when we come to the sales we should naturally conclude that, since Mr. Carpenter bought *The Lock,* the smaller picture bought by Mr. Allnutt was the *Martin Cats.* Yet on the next page to the statement about the sales we find a letter from Mr. Allnutt (written, it is true, in 1843) indicating beyond all possible doubt that the picture he bought at the British Institution was a landscape! Constable's own saying quoted in the same letter seems to confirm Mr. Allnutt's statement that the picture was purchased at the British Institution and not at the Royal Academy. He is described as mentioning it specially as the first picture he ever sold to a stranger. Now Constable had written on 12th April to announce to Mr. Watts that he had just sold *The Lock* to Mr. Carpenter, that is to say before the Royal Academy was opened, so the Allnutt purchase, to be still earlier in date, must also have been made from the British Institution, as Mr. Allnutt himself stated in his letter.

Yet all this evidence, first hand as it is, is worthless. Mr. Graves first proves that there was no Constable landscape at the British Institution except *The Lock;* then the saleroom records show that Mr. Allnutt bought his picture at the Royal Academy at least three weeks after Mr. Carpenter bought his! This landscape, *A Ploughing Scene in Suffolk,* fetched 98 guineas at Mr. Allnutt's sale in 1863, and was number 28 in the Royal Academy of 1814.

I have mentioned these dull and trivial details at some length, simply because it is impossible in any other way to show how Mr. Graves's catalogues detect weak points in our knowledge, even where we have every reason for supposing it to be complete. Here we have Constable himself, his *fiancée,* his admirable and most careful biographer, and one of his patrons all making statements which three entries in Mr. Graves's catalogue show to be incorrect, incompatible with each other, and impossible.

NOTES ON VARIOUS WORKS OF ART

NEW LIGHT ON PISANELLO

SIGNOR GIUSEPPE BIADEGO, the distinguished librarian of the Biblioteca Comunale at Verona, has recently published in the 'Atti del R. Istituto Veneto' (tom. 67) some striking discoveries made among the documents under his care. As his publication is not likely to meet the eyes of many Englishmen, it seems desirable to communicate the gist of it to readers of THE BURLINGTON MAGAZINE. To begin with the most sensational item: the real name of the painter and medallist Pisanello was not Vittore, but Antonio Pisano. Apart from Vasari, there is no known foundation for the name Vittore, except in an entirely worthless signature on a picture formerly described by dal Pozzo at Verona and now at Berlin. The signature 'Opera d. Vetore Pisanelo de San Vi Verone MCCCCXI' is universally acknowledged to be either wholly or in part a forgery, and the picture belongs to the school of Squarcione. But the forgery is an early one, and was probably known to Fra Marco Medici, from whom Vasari obtained information about Pisanello's work at Verona. However this may be, it is only by assuming incredible coincidences that one can reject the conclusions drawn by Signor Biadego from the new documents which he publishes. For instance:—

In 1433, in the contrada di S. Paolo, there were living together Isabetta, widow of Filippo da Ostiglia, aged 70; her son Antonius Pisanus pictor, aged 36; his daughter Camilla, aged 4. From earlier documents it appears that Isabetta, when she married Filippo, was widow of Bartolomeo da Pisa; that Filippo had no children by her; and hence that the father of Antonio was Bartolomeo da Pisa, himself probably identical with a son of Enrico da Pisa who was living at Venice in 1366. Isabetta herself seems to have been Veronese.

On 3rd December, 1438, the same Isabetta made her will, naming as her heirs Bona, wife of Bartolomeo di Andrea dalla Levata, and Antonio Pisano, her legitimate children.

In July, 1441, 'Pisan pentor operando male in casa de Andrea de la Levada' is mentioned in an official list of fuorusciti, citizens of Verona. In the same list appears Bartolomeo dalla Levata, brother-in-law 'del Pisan pentor rebello.' (We already knew that 'Pisanus pictor' was one of the rebels of 1438, and certainly did not return to Verona until after 1442). On 21st November, 1442, 'Antonius pictor dictus pisanus' presented himself at Venice, and obtained leave to go to Ferrara on business, on condition that he did not go to Verona or Veronese territory, or to Mantua or the territory of the Marquis of Mantua. Accordingly, on 15th February, 1442 (1443 N.S.) he left Venice for two months. We already knew that on 27th February, 1443, he was at Ferrara.

On 13th November, 1442, Bartolomeo dalla Levata claims in the name of his wife (Bona) a piece of land formerly belonging to her mother Isabetta, recently deceased.

In 1443 (in a register based on a census made *in the previous year*) we find 'Pisanellus pictor cum matre' living in the contrada di S. Paolo; and in 1445 and 1446 'Antonius Pisanellus pictor' was renting from the monastery of S. Maria in Organo a house in the same contrada.

On 14th July, 1455, Bartolomeo di Andrea dalla Levata, in making his will, mentions a large sum of money owing to him from his brother-in-law, Antonio Pisano, and Isabetta, mother of the same Antonio. The debt was evidently contracted before Isabetta's death, which, as we have seen, took place before 13th November, 1442, but continued to stand in the names of her and her son.

But if Isabetta was dead, Antonio must still have been alive; for, had both the debtors disappeared, the debt must either have been settled, or transferred to the account of their heirs. A much vexed question is thus answered. Opinions have varied as to the date of Pisanello's death, inclining rather to the year 1451. I have argued elsewhere ('Pisanello' p. 213) in favour of the alternative date, 1455; and the new evidence makes it practically certain that it is the recent death of Pisanello, and not of some nameless garzone of his, that Carlo de' Medici refers to in a letter of 31st October, 1455.

Pisanello was therefore born in 1397 (since he was 36 in 1433) and died in October, 1455. If his mother was a Veronese, his father was a Pisan; and this explains the phrase 'Pisanellus de Pisis' in a Neapolitan document of 1449.

Since the artist was born in 1397, his Venetian frescoes must be assigned to about 1422, and not, as seemed possible, to a slightly earlier date. The documents of 1443, 1445 and 1446 show that it is less certain than it seemed that the great fresco of S. Anastasia was painted not later than 1438. Nevertheless, since it is clear from other sources that the artist, though he had a house in Verona, was very fully occupied elsewhere during the whole period from 1438 onward, the early date of the fresco still remains most probable. We see that on leaving Rome in 1432 he went to Verona, and the fresco may, therefore, reasonably be dated between 1433 and 1438.

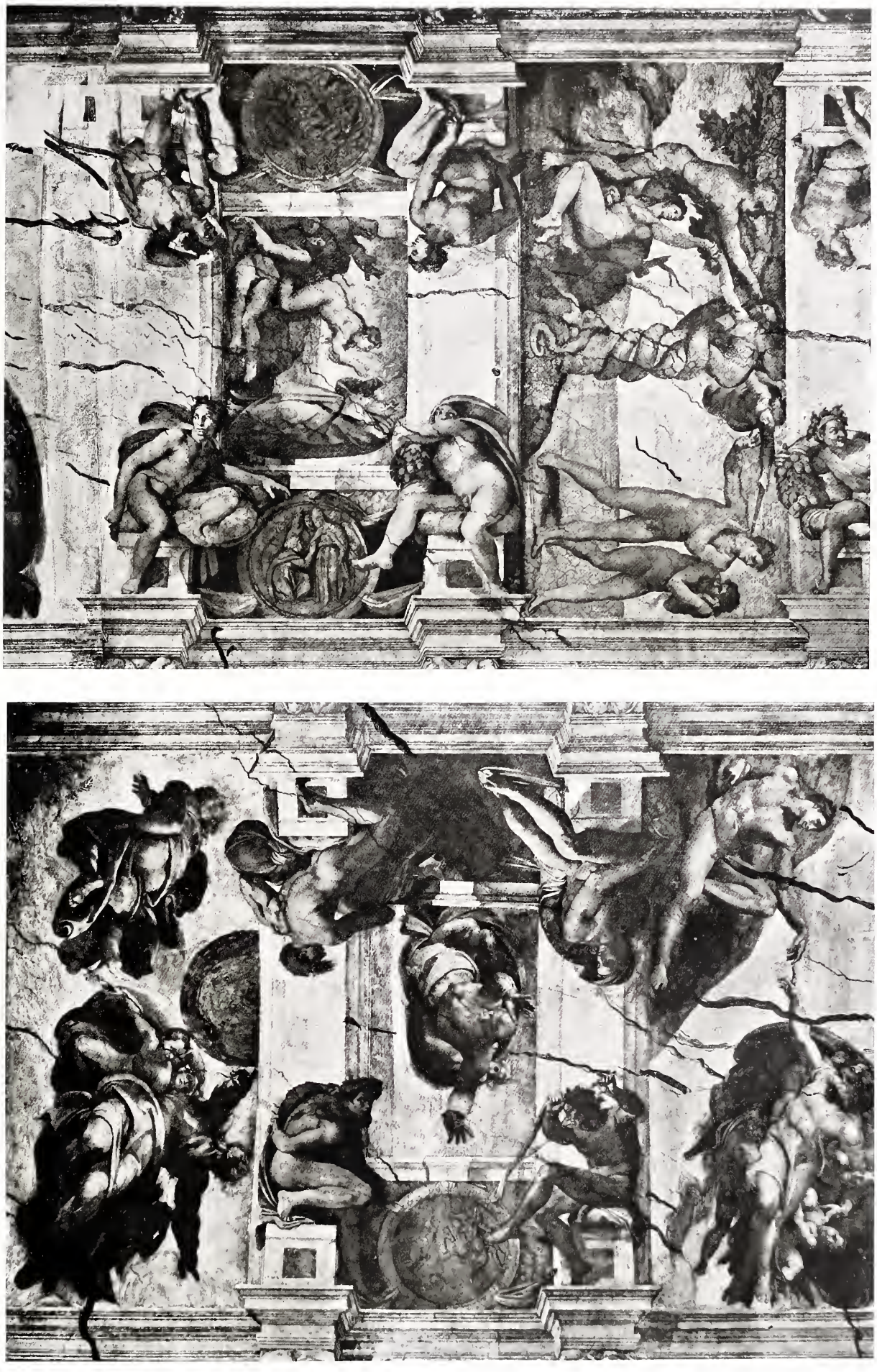
Let us hope that Signor Biadego will continue his invaluable researches and discover documents bearing directly on the works, and not merely on the biography, of the great Veronese artist.

G. F. HILL.

THE CRACKS IN THE CEILING OF THE SISTINE CHAPEL

IN a review in the May number of THE BURLINGTON MAGAZINE[1] attention was called to a statement

[1] Vol xiii, p. 88 (May, 1908).



CENTRAL PORTION OF THE SISTINE CEILING, WITH
THE NATURAL CRACKS MARKED IN BLACK INK

in Sir Hubert von Herkomer's new book, 'My School and My Gospel,' to the effect that many of the cracks in the ceiling of the Sistine Chapel are painted. The passage referred to is as follows (p. 99) :—

'Michelangelo, that austere colossus, who lived alone with his art, had a distinctly sly side to his nature. I wonder if it is generally known to what tricks he resorted in order to circumvent the command of the Pope to decorate, in fresco, the ceiling of the Sistine Chapel, although the Pope knew he had set his heart on a great scheme of sculpture? He had not painted frescoes, and did not want the job. But as he was not let off, he bethought himself of some way by which he could prove to the Pope that he did not understand the necessary technique. So when he had covered some space, he asked for a visit from the Pope, that he could see with his own eyes that he was blundering with the material. Naturally the Holy Father did not mount the scaffolding, but from below he could distinctly see that Michelangelo's work was already *cracking*. A few years ago this ceiling was being restored, and a friend of mine was privileged to examine, at close quarters, these incomparable frescoes. He then saw many cracks, natural cracks, but he also saw that nearly half the cracks were *cracks painted by Michelangelo himself*. Clever trick, but futile, fortunately for future generations.'

It is, as the reviewer remarks, curious that so interesting a discovery should never before have found its way into print, but of the facts there is no doubt. Signor Gaetano Pedò, the well-known photographer, of 130 Via Sistina, Rome, who was also among those who saw the fresco at close quarters during its restoration, writes in answer to an inquiry, 'With regard to the ceiling of the Sistine Chapel, most, but not all, of the cracks seen crossing the figures have been made by Michelangelo himself artificially.' Signor Pedò has also sent me the accompanying photograph, on which have been traced in ink all those cracks which are *not* artificial. These are due partly to the effects of age and damp, just as the surface has suffered from dust and the smoke of the altar candles, but above all to the explosion of a powder-magazine within the walls of the Vatican, which occurred about the middle of the seventeenth century. This explosion was the cause of the fall of a large portion of the plaster above the Delphic Sibyl, and involved the loss of one of the smaller figures. It will be observed that the *real* cracks run for the most part along the flat centre of the ceiling and from end to end of the chapel, as we should expect, since they are mainly due to shocks affecting, or the slight subsidence of, the walls. The painted cracks, however, follow no such regular plan, and appear to be directed merely by the caprice of the artist. They cannot even be accounted for as marking the limits of a day's work, for they are far too frequent and irregular, and although we are told that Michelangelo was particularly careful in effacing the divisions between the plastering, these may be clearly seen even in a photograph (for instance above the head and arm of Esaias, or of the Erythraean Sibyl).

But to determine the motive for this extraordinary freak of genius is by no means as easy as Sir Hubert von Herkomer appears to suppose. The two biographers of Michelangelo do not appear to have been aware of the trick, but they tell us enough to show that the capricious and unscrupulous element in the mediaeval Italian temperament was well developed in him. From Vasari we learn, for example, that as a boy he was in the habit, like Chatterton with his manuscripts, of forging engravings of the Old Masters in order to substitute them for the originals. Both Vasari and Condivi, it is true, record his discouragement and his complaint to the Pope, 'I forewarned your Holiness that painting was not my art; all I have done is lost, and if you do not believe me, order someone to come and see it.' But this was called forth by a mould which appeared on the paintings, and which was caused by the dampness of the plaster, and Sangallo, sent by Julius to investigate the cause, was able to suggest a means of removing the spots.

Not only is there no mention in Vasari of the cracks, but it seems incredible that, if they were painted by Michelangelo with the sole object of showing his supposed ignorance of his materials, he should have continued to paint imaginary cracks even on the last completed portion of the work. The artificial cracks, it will be observed, are quite as numerous at the eastern end of the ceiling, which was not completed until three or four years later, as on the western half, which was begun in 1508 and unveiled in 1509. The painter can hardly have cherished for five years the hope of getting rid of work which may have been at first uncongenial by means of so paltry an artifice. On the contrary, we learn from Vasari that the circumstances of his appointment to the work on the instigation of Bramante and his rivals, who wished to discredit him as a painter if not as a sculptor, 'became a stimulus to his exertions.' As we should expect, the ambitious Buonarroti is on his mettle, and it is only when the technical difficulties of plaster-work seem to him insuperable that he makes any effort to be relieved.

It is a thankless task to speculate upon the motives of genius, but it seems that the data for Professor von Herkomer's theory are insufficient, and there remains no discoverable cause for the trick but mere caprice. And some ground is afforded for this view by the fact that we find in the frescoes, even of Roman times, places where the plaster has apparently fallen, and the bricks show through,

and where it is almost necessary to touch the wall before we find the illusion is produced by *paint* on a perfectly smooth plaster surface.

A. H. MAUDE.

A STATUE BY GIOVANNI DELL' OPERA

IMPORTANT examples of Florentine Renaissance sculpture so rarely arrive in England that the statue by Giovanni Bandini now on view at Mr. Lennie Davis's gallery in Albemarle Street calls for some notice. Giovanni di Benedetto da Castello, as Vasari terms him in addition to his better-known title of Giovanni dell' Opera, the pupil and assistant of Baccio Bandinelli, is recorded to have designed in 1564 the figure of the Tiber for the funeral catafalque of Michelangelo, and to have carved a figure (that of *Architecture*) which still decorates the master's tomb in Santa Croce. He is thus for us hardly more than the shadow of two more famous names, but the example of his art which has recently been brought to London shows that he was less uninteresting than his record.

The statue is a life-size figure of a young hunter, and is signed and dated 'Johes Bandinus Floretinus F. 1598.' Even in Michelangelo's lifetime the course of Florentine sculpture had been one of rapid decline, and by the year 1598 the severer taste of the earlier masters had been quite overwhelmed by the elegant extravagance of the barocco style. Here and there, it is true, we see occasional traces of a reaction, but they are for the most part weak and momentary. In this work by Giovanni Bandini, however, we have, perhaps, the most remarkable of them all. The statue may not appear, at first sight, to be attractive, for the head with its heavy crown of hair unquestionably dominates overmuch the slender, youthful figure. When the work is more closely examined, this apparent disproportion becomes a source of interest, for we begin to realize that it is the result, not of weakness, but of a striving after portrait-like truth, of a revolt against the conventional perfections of an uninventive age.

Giovanni dell' Opera, in short, has here thrown aside all contemporary models and contemporary ideals, and reverted to the early manner of the great master with whom his name is associated by Vasari. It is of the earlier style of Michelangelo that in the end we are compelled to think in connexion with this statue. The strong, beardless face, its severe brow accentuated by the overhanging hair, is a definite echo of the vengeful *David* and of such works as the unloving *Cupid* at South Kensington. The same influence may be traced in the modelling of the trunk, though here we have not that infinite delicacy, extending frequently to unpleasant finish of surface, that we find in Michelangelo, any more than the comparative slenderness of the right leg suggests his more stout and strenuous anatomies. The statue is thus a thing of singular and complex interest, and proves its maker to have been a far more interesting character than the few known works from his hand or the record of his contemporaries would suggest. C. J. H.

LETTERS TO THE EDITOR

THE GREEK STATUE FROM TRENTHAM

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—In the June number of this magazine, page 156, Dr. Anton Hekler publishes some views of his own on the above statue, of which he had previously given me notice. In his opinion, the statue and the inscription are contemporary—that is to say, he assigns the statue to the first century B.C. Dr. Hekler has not seen the original, and bases his opinion on the illustrations of it which accompanied my article. It is always rash to assert dogmatic views as if they were arguments, and still more so to base them on so slight an acquaintance with the subject in dispute. It is true that photographs of sculpture are sometimes misleading; but even assuming (which I do not admit) that the illustrations were inadequate, I find it difficult to understand the surprising criticisms on which Dr. Hekler has founded his opinion. He speaks of 'the somewhat rough execution of the figure,' and remarks that 'the command of form, the lively, curious feeling for art, have died out in riotous masses.' How these strictures can apply to the Trentham figure I am at a loss to understand: it is for readers of THE BURLINGTON MAGAZINE to judge whether such criticism is justified by the illustrations. Personally, I should have thought that it was the absolute contrary of that which any experienced critic would have inferred as to the style of the sculpture from the material there given.

It is true that in course of time the surface of the marble has considerably suffered, and the effect is to give a first impression of uncertainty in the workmanship, particularly as regards the lower folds of the chiton. In the illustrations this damage is not, of course, obvious, but any one who looks at the original can see that the treatment of these folds, when they left the sculptor's hands, must have reflected a remarkable simplicity and dignity of design.

Dr. Hekler further mentions two replicas of the type which he says had escaped me. They had not escaped me; on the contrary, I can, if Dr. Hekler wishes, refer him to at least twenty examples in which the same type has been employed, both in ancient and mediaeval art. The later popularity of the type is a fact so well known

that I did not think there was any necessity to insist upon it here. If Dr. Hekler would like to inform himself further on this point, I would recommend him to consult an article by Professor Strzygowski in the 'Journal of Hellenic Studies,' 1907, p. 111. Professor Strzygowski rightly compares the *Muse* from the Mantinean basis as one of the earlier representations of the type, and the so-called *Matron of Herculaneum* as a faithful Roman copy.

A comparison of our statue with the Herculaneum figure is, in my opinion, of itself sufficient to show the utter impossibility of Dr. Hekler's view.

Since I wrote on this subject Professor Ernest Gardner's article in the 'Journal of Hellenic Studies' has appeared, giving his view that the statue is even earlier than the date I had assigned to it. He refers to a suggestion of mine, which I had omitted to give in my former article, in explanation of the curious inferiority of style in the workmanship of the head.

Although the main lines and the type bespeak a work of the fourth century, there is in this respect a curious inferiority of execution. I have surmised that the original head may have been damaged before the statue was converted to its Roman use, and may have been replaced by a copy in Parian marble made by the Roman restorer. If the restorer had the original head before him, even in a defective condition, we can understand why this copy reproduces the general effect of a fine original, while exhibiting a feebleness in execution, especially in the treatment of the neck, which strikes almost every one who sees it.

I think it is a pity that Dr. Hekler did not either express his views with less assurance, or trouble to procure a good photograph, since neither the original nor a cast was accessible to him.

CECIL H. SMITH.

PORTRAITS IN THE KANN COLLECTION

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,—In perusing Professor Holmes's interesting article on the 'Recent acquisitions by Mrs. C. P. Huntington from the (Paris) Kann collection' published in your number of last January, it struck me some time ago that the first reproduction of the two portraits by Frans Hals which have travelled to America is simply indicated as that of *A Woman* and the second as representing *Koeymans-Zoon of Alblasserdam*.

I do not know the origin of this specific definition, but suppose that the picture has been known as such all along, or perhaps bears the name on the back.

There is no reason, however, to doubt its accuracy; the young gentleman with the delicate or weary looks having existed in the year when portrayed by our great Haarlem artist (1645) in the rather striking realistic style which characterizes Hals's masterpieces of his mature activity. The age of the sitter was twenty years then, as is mentioned on the panel.

His coat of arms, equally displayed (hitherto unknown to me), gives further evidence of the exactness; it is a true specimen of so-called *canting arms* (French: *armes parlantes*) frequently adopted in those times by families coming to wealth in Holland, but also elsewhere.

In fact it is in full accordance with the name Koeymans, *Koey* or *Koei*, nowadays written and pronounced *Koe*, being the equivalent of the English substantive 'cow.'

Let me now pass on to the other likeness and, with the aid of heraldry, venture to demonstrate the very close alliance existing between both the persons depicted by Hals in two successive years.[1]

The lady's arms painted in an oval shield (which denotes that she is a married woman or widow and that they do not represent her husband's but her own in her maiden state) are unmistakably those of the family of *Berk*—also written *Berck*—long since extinct in this country, but prospering and renowned in the seventeenth century, especially in the city of Dordrecht, though originating from Westphalia.

The description is as follows:—*Or*, a five-petalled leaf *vert*.

Amateurs of heraldry can find proofs of this assertion by visiting the Dordrecht cathedral or the Marienkirche at Lübeck. The latter contains a remarkable richly-engraved tomb-stone, with the figures of Tydeman Berck, Burgomaster of Lübeck, † 1521, and his spouse, Elisabeth Mölres, as well as their arms; the husband's being almost identical with those borne by the Dutch branch.[2]

But to return to our subject.

In consulting my copy of Matthys Balen's 'Beschrijving van Dordrecht' a reliable old book printed in 1677 and containing the description of this town during the period of its greatest glory, together with the history of the principal and illustrious citizens, I found a genealogical review concerning the Berk family and the following particulars:—

Johan Berk, born in 1565, was knighted and filled several high public offices, *e.g.* ambassador of the States of Holland at the courts of England and Denmark (1607, 1610 and 1618), later on in the Venetian Republic (1622); he married twice, 1°. Erkenraad van Berkenroede, the widow of Dirk Berk Henriksz.

They had four children, of which the second, *Dorothea*, married *Josep Koeymans van Alblasserdam*. This couple had three sons and three

[1] Professor Holmes states that the female portrait is dated 1644.

[2] There is a slight modification, *viz.*, a small half-moon above the five-fold leaf.

daughters named Balthasar, Wilhelmina, Erkenraad, Josep, Isabella and Johan, of which the first became Ambachtsheer of Streefkerk and Nieuwlekkerland and married; Josep, Ambachtsheer of Brencum and Nyenael, also married; and the last, *Johan, died at an early age.*

I regret that I cannot procure more exact dates, my sources not being as extensive as I should wish, but I think, nevertheless, that we may safely conclude from the foregoing, that the *Woman* Frans Hals portrayed in 1644 was the second child of Johan Berk's first marriage and most probably the *mother* of Koeymanszoon van Alblasserdam, *viz.*, Johan Koeymans, deceased unmarried at an early age.

If so, she may have been about fifty when her portrait was painted, which agrees entirely with her looks and attire.

Thinking that my conjecture will perhaps be of some importance to the present owner of Frans Hals's pair of precious portraits, and, maybe, also to some of your readers, I thought it proper to submit these lines to your attention.

If necessary, it would give little trouble to further the investigations on this subject, by applying to the city archives of Dordrecht.

I remain, dear Sir,
Yours faithfully,
JOHN C. VAN LENNEP.

Amsterdam, July, 1908.

ART BOOKS OF THE MONTH

ARTS AND CRAFTS

JEWELLERY. By H. Clifford Smith, M.A. The Connoisseur's Library. Methuen and Co. 25s. net.

MR. SMITH'S book is the first attempt which has been made in English to deal comprehensively with its subject; but it aims at covering too much ground in too small a space. An introduction containing amongst other things a very inadequate account of the development of the fibula—information which is available in a form at once more condensed and more accurate in most modern dictionaries of antiquities, not to speak of the admirable British Museum Handbook of Iron-age Antiquities—leads to the section on Egyptian, Phoenician, Greek, Etruscan and Roman jewellery, which occupies in all only thirty-two pages. Forty such are given to the prehistoric, Celtic and Saxon periods; it is almost unnecessary to add that the treatment is perfunctory in the extreme. The account of Egyptian jewellery makes no attempt to deal with the more recent discoveries; such uniquely important objects as the bracelets discovered by Professor Petrie in the tomb of King Zer at Abydos are not as much as alluded to; the three pages on Phoenician jewellery are almost comic in the comprehensiveness with which a dozen burning archaeological questions are swept aside in a few words. Scarcely less grotesque is the passage devoted to the introduction of cloisonné enamelling into the West: a whole literature may be said to have collected round this point, although it has only supplied Mr. Smith with one reference in a footnote, and that, it will scarcely be believed, is to no more recondite a work than J. R. Green's 'Short History of the English People.' The absence of references to the original sources of information is, as is commonly the case in books of this class, a very grave defect. A good handbook should be a key to the literature of its subject; the so-called 'Bibliography' usually supplied, a rough list of books which may or may not have been consulted by the author, is no compensation for the absence of numerous footnotes.

With the jewellery of the later mediaeval and Renaissance periods we approach that portion of Mr. Smith's task which has evidently been most congenial to him. The accounts of the jewels are grouped in classes according to the countries of their origin and the purposes for which they were used. The author here shows wide reading and a very complete first-hand acquaintance—such as is now happily becoming common amongst English museum curators—with the contents of continental collections.

Much curious and out-of-the-way information such as might have furnished several valuable magazine articles, or even, with some added research, aspired to a place in the pages of 'Archaeologia,' is contained in the sections dealing with the English jewels of the Elizabethan period, with the connexion between the engraved pattern-books of certain German and French goldsmiths and contemporary jewels, and with the identification of jewellery in portraits and inventories. Unfortunately the necessity of squeezing the material into a mould whose form had been fixed by irrelevant external conditions has prevented the author from making the best of all the information he has amassed. None the less, the care with which he has collected particulars and illustrations of the principal Elizabethan jewels, including the magnificent series (hitherto practically unknown) which has descended from Lord Hunsdon, Queen Elizabeth's cousin, to Lord Fitzhardinge, and the unpublished jewel in the Poldi-Pezzoli Museum, is worthy of praise. In the matter of jewellers' design-books he has pointed the way to a highly interesting field of inquiry which it is to be hoped that he may himself explore further; while the serious study of the jewellery depicted in portraits in connexion with old inventories, on the lines of

Mr. Andrew Lang's well-known essay on the portraits of Mary Queen of Scots, must certainly lead to discoveries of the greatest interest to historians.

These are all subjects worth working out in detail for their own sakes, and particularly to be recommended to a writer whose incursions into the wider fields of art-history and criticism are far from successful. It would be difficult to imagine anything more banal and completely lacking in perception of the real bearings of history than the general introduction to the Renaissance section, while a paragraph in another place (p. 182) on the connexion, or lack of connexion, between the jewellery-design of the Graeco-Roman and Renaissance periods is even more conspicuous for the inability to grasp the nature of the situation which it displays.

Like the rest of the series to which it belongs, the volume is very handsomely printed and bound and profusely illustrated; but it is a pity that the illustrations, evidently representing immense trouble and considerable expense in their selection, can only be described as mediocre in execution.

STAINED GLASS TOURS IN FRANCE. By Charles Hitchcock Sherrill. John Lane. 6s. net.

THIS is a very modest book. Its author makes no pretension to have anything new to say. He merely takes the common information of French guidebooks so far as concerns stained glass, and rearranges it in a form which he who automobiles may read. I suppose that this accounts for the peculiarly irritating style in which the book is written, the style which is supposed to be popular. And popularity appears to consist in an elaborate and fatuous affectation of ignorance. This may be sometimes convenient to the writer who can conceal real ignorance by an affectation of his failing, but Mr. Sherrill has no such excuse. His knowledge is evidently adequate; he has really looked, and looked lovingly, at the windows he describes; and he might have given us his information in a straightforward and scholarly manner and in a very much briefer space. He divides the stained glass of France into three groups—twelfth and thirteenth century glass forming the first group, thirteenth and fourteenth the second, and sixteenth century the third. Then he arranges a separate tour for each group, designed to include the most notable specimens of the glass of that period.

The division is conveniently logical for purposes of exposition, whatever its defects as a practical guide for the tourist.

In his general appreciation of stained glass Mr. Sherrill subscribes somewhat perfunctorily to the general opinion of the superiority of the thirteenth-century work, but when he comes to talk of the glass of the sixteenth century he seems to be too much dazzled by its variety of colour and the ingenuity of its sham pictorial effects. But one would forgive him some lapses of the critical spirit in view of his enthusiasm for the rare and little-noticed specimens of the twelfth century, especially the superb window at le Mans which he duly commemorates. By the bye, since there is so little left of this period, he might have mentioned the grand example at Vendôme, a place easily to be included in the prescribed tour.

At Evreux he notices in some detail the great fourteenth-century glazings, but I wish for the sake of information that he had given us further particulars of one window in the clerestory of the nave on the north side, which is not only much the finest example of fourteenth-century glass that I have seen, but shows such curious analogies with the miniature painting of the Limbourgs that its history would be worth unravelling.

In speaking of thirteenth-century glass the author appears to think that the optical mixture of blue and red pieces of glass to form a deep purple is the characteristic beauty of the style, and that the windows were meant to be seen at such a distance that this optical commingling takes place.

This is doubtful: first, because the design of such windows is generally small in scale, so that the artist apparently intended the spectator to stand near; and secondly, because in the finest windows the artist took the precaution of mixing such quantities of white and pale yellow as to prevent this resultant purple, which is sometimes unpleasantly hot in effect.

In speaking of the stained glass at Sens, Mr. Sherrill has omitted to notice a curiosity which is deserving of investigation, but which I have never seen referred to. In a small chapel on the left-hand bank of the river are some pieces of late fifteenth or early sixteenth-century glass, in which are the portraits of the Medici taken from Benozzo Gozzoli's frescoes in the Riccardi Palace.

As the author quotes without comment Matthew Arnold's verses on the Chapel of St. Hubert at Bourg in which the effigies of Duke Philibert and his wife are invited to wake when the setting sun causes a 'chequer work of glowing sapphire tints' on the marble pavement, I suppose he has not investigated the curious and I believe unexplained phenomenon that sunlight passing through old glass does not produce coloured light on the marble floor. Whenever one detects these patches of colour so dear to poets, one can find that they have their source in a modern window or in the restored parts of an old one. Such, at least, has been my experience in a large number of cases. I propound the question to Mr. Sherrill, as an ardent lover of stained glass, in the hope that he may throw light upon it.

R. E. F.

MISCELLANEOUS

THE LEGEND OF THE HOLY FINA, VIRGIN OF SANTO GIMIGNANO. Now first translated from the trecento Italian of Fra Giovanni di Coppo, with introduction and notes, by M. Mansfield. Chatto and Windus. The New Mediaeval Library. 5s. net.

SAINT FINA is now the greatest glory of San Gimignano, the little town which the rush of modern industrialism has passed by, but which nevertheless claims an ancient history, wherein the Romans, the Lombards, Charlemagne and the strife between Guelphs and Ghibellines play a part. It was during this last struggle, in 1238, that Fina de' Ciardi was born, the girl who, in the fifteen years of her short and secluded life, brought more fame to her native place than even its name-saint, the bishop of Modena whose miraculous appearance put Attila's hosts to flight and blinded their leader. Five years out of those fifteen Saint Fina spent stretched in sickness on the famous board which is now shown in the chapel attached to the hospital built in honour of the aid rendered by her power in succeeding outbreaks of pestilence. There are few more charming stories in the annals of mediaeval sainthood than that of Fina; and if she had no other claim on our remembrance, Ghirlandajo's frescoes illustrating scenes in her life on the walls of her chapel in the Collegiate Church, and her altar tomb by Benedetto da Maiano in the same building, would alone be sufficient to claim our interest in the character that inspired them. The translator of the early trecento *leggenda* from the manuscript in the National Library, Florence, has done her work admirably, and has contributed an enthusiastic and well-informed introduction. The book is got up with all the care and taste we have come to expect of this delightful series; and the five illustrations in photogravure after Benozzo Gozzoli, Lippo Memmi, Ghirlandajo and Benedetto da Maiano, the artist of the tomb, are excellent. The Italian text is given, and there are copious notes.

THE BABEE'S BOOK. Mediaeval Manners for the Young. Now first done into modern English from the texts of F. J. Furnivall. London: Chatto and Windus. The New Mediaeval Library. 5s. net.

As its title suggests, this is an entertaining volume. It includes no less than fourteen mediaeval codes of good behaviour in prose and verse, covering all phases of domestic etiquette from the simplest elements of good table manners for children to such delicate questions of precedence as the treatment of the parents of a pope or cardinal in the presence of their illustrious offspring. Even those who are not mediaevalists will thus find plenty to amuse them in this addition to Messrs. Chatto's 'New Mediaeval Library.' The book is appropriately adorned with little photogravure plates from old manuscripts, and is furnished with brief notes and an excellent introduction.

ST. GEORGE FOR MERRIE ENGLAND. By Margaret H. Bulley. With fifty-six full-page illustrations. London: George Allen. 1908. 5s. net.

THE title of this work suggests a valuable field of research to the student of mediaeval art history. But he is destined to be disappointed. The book contains no information that is new—and what is given is incomplete, and occasionally inaccurate. It is divided into sections, of which the first two deal with the legend of the saint as given by the Golden Legend and works used in its compilation; the third tells us what is actually known of the saint's history; in the fourth and fifth we have the history of George the Arian, and numerous quotations from authors who confused this 'false St. George' with the famous warrior saint. The sixth section deals with the cult of St. George in England, and the seventh contains various references to him in English literature. There is also an appendix giving the service for St. George's Day as used in England before the Reformation, and a short note on St. George in art.

In the first section we are sorry to notice such an error as 'Jaques de Voragine, Archbishop of Geneva.' This should, of course, be Genoa, and his Christian name would consequently be Jacopo. Also, the Golden Legend tells us that, after slaying the dragon, St. George baptized fifteen thousand men 'without wymmen and chyldren,' not twenty thousand, as the author says. Sections four, five and seven might well have been dispensed with, or at any rate considerably shortened. The section devoted to 'The Cult in England' is disappointing, and shows no original research—a remark which applies equally to the note on St. George in art. The chief value of the book is in the quality of the illustrations, but they are badly chosen, and do not sufficiently show the universal popularity of St. George in the middle ages. The modern English examples might well have been replaced by mediaeval ones.

R. P. B.

OUR LADY IN ART. By Mrs. Henry Jenner. With forty-one illustrations. London: Methuen. 1908. 2s. 6d. net.

THIS is an excellent little book, though the title might more properly have been 'Our Lady in Italian Art.' The subject is treated in much the same way as it was by Mrs. Jameson some fifty years ago, and we see the influence of that writer throughout the work. We have first a short introductory summary of the cult of Our Lady. Then the work is divided into two parts. Part I

is devoted to the theological and devotional aspects of the subject, and describes the different methods used to represent the Virgin and the Virgin and Child, alone, and also surrounded by saints. Part II is historical and biographical, and gives an interesting sketch—for in such a small compass it is impossible to give more than a sketch—of the life of the Virgin as illustrated by the greatest painters.

The author shows great descriptive powers, but too much prominence has been given to Italian painting, the result being that the study is not sufficiently representative. There is also a want of system in the treatment of the subject matter, and one gets but a confused idea of the growth of the various representations of the Virgin in art. Had the dates of the painters been given, this difficulty would have been more or less obviated.

R. P. B.

A Brief Account of the University Press at Oxford, with illustrations, together with a chart of Oxford printing. By Falconer Madan, M.A., Fellow of Brasenose College. Oxford: Printed at the Clarendon Press. 2s. 6d.

Mr. Falconer Madan's valuable little book conveys a deal of learning in a very agreeable manner. It is, of course, to some extent an advertisement: we only wish that all advertisements were of this quality. It is also to some extent a graceful tribute to the twenty-fifth anniversary of the union of the Bible and the Learned Presses under Mr. Horace Hart. But such a book needs no excuse; it is well able to stand on its own merits as not only a short account of a famous printing house by the man best qualified to write it, but a bibliographical essay full of interesting facts. In the first of his three sections Mr. Madan sketches the history of the Press in six periods, from the much debated '1468' 'Exposicio Sancti Ieronimi' (which is briefly and clearly discussed) to the latest thing in Bibles and the 'New English Dictionary,' paying due honour to the Press's great champions, Laud, Fell and Bartholomew Price. The second section deals with 'Incidents and Curiosities,' which include the Almanacks, the Keepsakes, and the Caxton Memorial Bible of 1877, of which a hundred copies were set up, machined and bound in twenty-four hours. Part III consists of Mr. Madan's extraordinarily interesting chart of Oxford printing, showing the annual and average output of the Press during its whole history, in which the vast activity of the pamphlet times, 1640-47, shows unequalled for nearly one hundred years, until after the Press, Learned and Bible, had moved to its present home in Walton Street in 1830. The appendices of imprints, statistics, type, music and paper are useful, and the thirty admirable illustrations and cuts include the instructive view by Stradanus of a sixteenth-century printing-office from the 'Nova Reperta,' Antwerp, *c.* 1600.

The Defence of Poesie: A letter to Q. Elizabeth: A Defence of Leicester. By Sir Philip Sidney. Edited by G. E. Woodberry. The Merrymount Press, Boston. $6.

This fourth volume of Mr. J. B. Updike's beautiful 'Humanists' Library' contains Constable's four sonnets on the Death of Sidney, a text of the 'Defence of Poesie,' the letter to Queen Elizabeth against the marriage with the Duke of Anjou, and the Discourse in Defence of the Earl of Leicester—surely an unusually desirable collection. The text of the 'Defence of Poesie' is not Ponsonby's 'Defence,' nor is it that of Olney's 'Apologie for Poetrie,' though Olney's address to the reader is included in the volume. It is, we read, that of Dr. Ewald Flügel's edition. But textual matters are of minor importance in publications which are meant to delight the eye, and succeed in delighting it so infallibly as do these volumes with their exquisite type, paper and spacing.

Whistler. By Bernhard Sickert. London: Duckworth. 2s. 6d. net.

Messrs. Duckworth's popular library of art maintains an average of excellence very much above that of any other popular art series now published in England, and Mr. Bernhard Sickert's little study of Whistler well maintains that average. It is written with sympathy, knowledge, moderation and humour, qualities that are all needed for dealing with the troublesome, complex personality and essentially simple art of Whistler. Mr. Bernhard Sickert assumes some acquaintance with the painter's principal works, and from the standpoint of fine literature may possibly be thought to have included too many facts in his survey, but he writes with so much point and liveliness that the fault becomes venial. Incidentally the book faces some of the most interesting problems of modern art, and does so with as much sense as it displays taste in dealing with Whistler himself. It can thus be heartily recommended.

PRINTS

We have received from Messrs. Chatto and Windus, the publishers to the Medici Society, the latest addition to the well-known 'Medici' series of reproductions in colour. Hitherto this series has, we believe, been confined to Italian subjects painted in tempera or fresco. The print before us is taken from a portrait in oil of a lady by an anonymous Flemish master in the Vienna Gallery. As in the plates previously noticed, the reproduction is wonderfully accurate—indeed, in the upper portion of the plate the printing is so sharp and minute that with the aid of a magnifying glass

one can trace not only the minute surface cracks but even see the dust lying in their crevices. The rich colour of the background, too, is marvellously rendered. It is clear that under favourable conditions no feat of facsimile imitation is beyond the powers of this Medici process, so that the Society's publications should appeal not only to the general public in virtue of their outward attractiveness but also to the world of students in virtue of their minute precision.

We have also received from Messrs. Bruckmann, of Munich, a prospectus of Matthias Grünewald's Isenheim altar piece, which is to be published in colour facsimile in large imperial size under the supervision of Dr. Max Friedländer. From the two specimen plates accompanying the prospectus, one representing the panel of *The Virgin and Child with a Concert of Angels*, and the other, *Christ on the Cross with Attendant Saints*, it is evident that the facsimile is being made with the precision and brilliancy to which the modern processes of colour collotype lend themselves. Considering the large scale of the plates, the price of 120 marks for the whole work, which includes six of them together with Dr. Friedländer's text, is quite moderate, especially when we consider that the critical study of German painting has so far been in its infancy outside Germany itself, and that a publication of this kind, however perfect, must therefore appeal to a somewhat restricted circle.

CATALOGUES

THE catalogues recently received are of unusual importance. First comes that of the Engraved British Portraits (A-C) in the British Museum Print Room, compiled by Mr. O'Donoghue, which we hope to notice in greater detail. Next comes that of the Bookbindings shown at the Danish Arts and Crafts Museum in 1906 (Lehmann and Stages, Kobenhavn) illustrating nearly 150 fine specimens, beginning with thirteenth-century enamel work, and wisely stopping at the year 1850. From Basle comes an excellent little illustrated catalogue (Birkhaüser, Basel; 1 fr.) of the gallery, so well known to students of Holbein, which does credit to the careful scholarship of Dr. Ganz. The Board of Education have issued a new edition of the catalogue of water colours in the Victoria and Albert Museum, and Mr. Hugh P. Lane with characteristic energy has published an illustrated sixpenny catalogue of the pictures in the Irish Village at the Franco-British Exhibition. The Staedel Institute of Frankfort also sends an interesting record of its progress between the years 1894 and 1907, while from the Colchester Museum we have received an illustrated annual report, and from Bristol a short monograph on the ancient standard weights and measures preserved in the Museum of Antiquities.

Of business catalogues the most important is that issued by Martin Breslauer (Berlin, 8 marks) of books dealing with 'German Song, Religious and Secular, to the Eighteenth Century,' the first of a series dealing with documents of early German life. It is illustrated, and includes a number of rare and curious things. Another good catalogue from Messrs. Baer, of Frankfort (No. 557), contains the first part of the art library of the late Dr. Schneider, of Mainz, comprising early Christian, Byzantine and mediaeval art. Another catalogue (No. 82), of a miscellaneous antiquarian nature, comes from Messrs. Gilhofer and Ranschburg, of Vienna.

RECENT ART PUBLICATIONS *

ART HISTORY

DÉCHELETTE (J.). Manuel d'archéologie préhistorique, celtique et gallo-romaine. I. Archéologie préhistorique. (9×6) Paris (Picard), 15 fr. Illustrated.

GUYER (S.). Die christlichen Denkmäler des ersten Jahrtausends in der Schweiz. (10×6) Leipzig (Dieterich), 5 m. 17 plates.

MICHEL (A.). Histoire de l'art. Tome iii: Le réalisme; les débuts de la renaissance. Première parte. (12×8) Paris (Colin), 15 fr. Illustrated.

HOERSCHELMANN (W. von). Die Entwicklung der altchinesischen Ornamentik. (9×6) Leipzig (Voigtländer), 5 m. 50. 52 pp., illustrated.

TOPOGRAPHICAL ANTIQUITIES

SMITH (G. A.). Jerusalem: the topography, economics and history, from the earliest times to A.D. 70. 2 vols. London (Hodder and Stoughton), 24s. net.

ROTT (H.). Kleinasiatische Denkmäler aus Pisidien, Pamphylien, Kappadokien und Lykien. (10×7) Leipzig (Dieterich). Illustrations and map.

MILTOUN (F.). Castles and châteaux of Old Navarre and the Basque provinces. With illustrations from paintings by B. McManus. (8×6) London (Pitman), 7s. 6d. net.

ARCHITECTURE

CHAPOT (V.). La colonne torse et le décor en hélice dans l'art antique. (10×7) Paris (Leroux), 7 fr. 50. Illustrated.

SABATINI (F.). La chiesa di S. Salvatore in Thermis, il 'Salvatorello' al Palazzo Madama. (10×7) Rome (tip. Filipucci), l. 1. 4 illustrations.

VENTURI (A.). La basilica di Assissi. (7×5) Rome (Casa editrice de 'l'Arte'), l. 5. Illustrated.

JEFFERY (G.). A summary of the architectural monuments of Cyprus (chiefly mediaeval and later). Prefatory notes and part vi: Kyrenia district. (10×6) Nicosia (Government Printing Office), 4d.

NORMAN (P.). Crosby Place. With an architectural description by W. D. Caröe. (11×9) London (Committee for the Survey of the Memorials of Greater London). Illustrated.

DITCHFIELD (P. H.). The charm of the English village. Illustrated by S. R. Jones. (10×7) London (Batsford).

Old cottages and farmhouses in Surrey. Photographed by W. Galsworthy Davie. With introductory sketches by W. Curtis Green. (10×7) London (Batsford), 21s. net. 100 plates.

MELHOP (W.). Alt-Hamburgische Bauweise. (10×7) Hamburg (Boysen and Maasch), 16 m. Illustrated.

* Sizes (height × width) in inches.

BIOGRAPHICAL WORKS AND MONOGRAPHS

LEWIS (C. T. Courtney). George Baxter, colour printer: his life and work. A manual for collectors. (8×5) London (Sampson, Low), 6s. net.

MACDONALD (G.). The sanity of William Blake. (7×4) London (Fifield), 1s. net. 6 plates.

HAUVETTE (H.). Ghirlandajo. Paris (Plon, Nourrit), 3 fr. 50. Illustrated.

COSSÍO (M. B.). El Greco. 2 vols. (8×5) Madrid (Suárez), 31 pesetas. About 190 plates and photogravure frontispiece.

ALGOUD (H.). Gaspard Grégoire et ses velours d'art. (10×7) Paris (Société franç. d'imprimerie et de librairie), 10 fr. 7 plates, 1 in colour.

D'ACHIARDI (P.). Sebastiano del Piombo; monografia storico artistica. (10×7) Rome (Casa editrice de 'l'Arte'), l. 15. 74 illustrations.

GRAUTOFF (O.). Auguste Rodin. (10×7) Leipzig (Knackfuss), 3 m. Illustrated.

Catalogue of the exhibition of paintings by Señor Sorolla y Bastida at the Grafton Galleries. With a biographical and critical essay by L. Williams. (11×8) London (St. James Gallery Co.), 1s. net. Illustrated.

KALLAB (W.). Vasaristudien. Mit einem Lebensbilde des Verfassers aus dessen Nachlasse herausgegeben von J. von Schlosser. (9×6) Leipzig (Teubner). Vol. xv of Eitelberger von Edelberg's Quellenschriften.

SICKERT (B.). Whistler. (6×4) London (Duckworth), 2s. net.

GRAVES (A.). The British Institution, 1806-1867. A complete dictionary of contributors and their work from the foundation of the institution. (11×8) London (Bell; Graves), 63s.

PAINTING

BERTINI CALOSSO (A.). Gli affreschi della Grotta del Salvatore presso Vallerano. (10×6) Rome (R. Società Romana di storia patria). 58 pp., illustrated.

FAZIO ALLMAYER (F.). La Pinacoteca del Museo di Palermo. Notizie dei pittori Palermitani. (7×5) Palermo (Reber), l. 1. 48 pp.

VOLL (K.). Führer durch die Alte Pinakothek. (8×5) Munich (Süddeutsche Monatshefte), 3 m. 50. Illustrated.

BENOIT (F., and others). Histoire du paysage en France. (10×7) Paris (Laurens), 12 fr. Lectures delivered at the 'Ecole des hautes Etudes sociales.' 24 plates.

GOLD- AND SILVERSMITHS' WORK

SMITH (H. Clifford). Jewellery. (10×7) London (Methuen), 25s. net. 54 plates (4 in colour) and text illustrations.

FOELKERSAM (Baron A. E.). Inventaire de l'Argenterie conservée dans les garde meubles des palais impériaux: palais d'Hiver, palais Anitchkov et château de Gatchino. 2 vols. St. Petersburg (Golicke and Willborg, for the Ministry of the Imperial Household). In Russian; with prefaces and descriptions of plates in French. 58 plates, and facsimiles of marks.

CERAMICS

MOSCA (L.). Napoli e l'arte ceramica dal xiii al xx secolo. (11×8) Naples (Ricciardi), 10 l. Facsimiles of marks, etc.

HEUSER (E.). Die Pfalz-zweibrücker Porzellanmanufaktur. (11×8) Neustadt an der Hardt (Witters), 10 m. 7 plates, text illustrations, etc.

COINS

Recueil général des monnaies grecques d'Asie Mineure commencé par feu W. H. Waddington, continué par E. Babelon et Th. Reinach. Tome i, fasc. 2. (12×9) Paris (Leroux) 35 phototype plates.

WEBB (P. H.) The reign and coinage of Carausius. (9×6) London (Spink); Reprinted from 'The Numismatic Chronicle.' 5 plates.

WROTH (W.). Catalogue of the Imperial Byzantine coins in the British Museum. 2 vols. (10×6) London (British Museum), 79 autotype plates.

WRIGHT (H. Nelson). Catalogue of the coins in the Indian Museum, Calcutta. Including the Cabinet of the Asiatic Society of Bengal. Vol. iii: Mughal Emperors of India. (10×7) London (Frowde), 40s. net. Illustrated.

ENGRAVING

SCHULZ (F.T.). Die Schrotblätter des germanischen Nationalmuseums zu Nürnberg. (14×11) Strasburg (Heitz), 50 m. 31 phototypes.

Reproductions of Prints in the British Museum. Third series, II. Specimens of etching by Italian masters. (20×15) 25 plates.

MISCELLANEOUS

Les Chefs d'œuvre d'art ancien à l'Exposition de la Toison d'Or, à Bruges, en 1907. Texte de MM. le baron H. Kervyn de Lettenhove, etc. (15×11) Brussels (v. Oest), 100 fr. 103 plates.

DE RIDDER (A.), Collection de Clercq, V. Les antiquités chypriotes. (14×11) Paris (Leroux), 40 fr. 36 plates.

BÉNÉDITE (G.). Catalogue général des Antiquités égyptiennes du musée du Caire: Miroirs. (14×10) London (Quaritch), 31 fr. 10 c. 25 plates.

PÖRTNER (B.). Aegyptische Grabsteine und Denksteine aus Athen und Konstantinopel. (13×9) Strasburg (Schlesier & Schweikhardt), 14 m. 11 plates.

Katalog der Oeffentlichen Kunstsammlung in Basel, 1 fr. Illustrated.

ART IN FRANCE

THE LOUVRE

THREE men, named Julien and Emile Cruau and Léon Vavasseur, have been arrested on the charge of stealing from the Louvre on 20th October, 1906, a statuette of Isis and another Egyptian statuette. The theft attracted considerable attention at the time, but any hope of discovering the thieves had long been abandoned. The statuettes are still undiscovered, but it is possible that one or other of the men in custody may give information. Both statuettes are in bronze; that of Isis represents the goddess seated, is between 14 and 16 inches high, and is mounted on a pedestal of yellow Sienna marble; the other statuette is about eight inches in height.

It has for some time been the custom to exhibit important new acquisitions on a screen in the Gallery of Artists' Portraits. M. Leprieur has now greatly improved this installation; three screens have been erected, which are covered with velvet, so that the pictures are shown to much greater advantage. As two of the screens are so arranged as to enable pictures to be hung on both sides, the available space is multiplied by five, and drawings as well as paintings can now be hung there temporarily before they pass to their permanent home on the walls of the gallery. Here were recently to be seen five pictures bequeathed by Madame Cuvelier, two of which are of very good quality —namely, *La Couseuse* of Millet and the beautiful little *Madeleine lisant* of Corot; the Cuvelier bequest also includes two landscapes by Corot of the ordinary type and a Diaz of small importance. Four interesting portraits bequeathed by the late M. Marmontel were also shown: that of Chopin by Delacroix; a portrait believed to be that of Gluck by Greuze (a very fine work); a portrait of Marmontel, the man of letters and ancestor of the legator, by Lépicié; and a portrait of Stephen Heller by Ricard. Here also were the pictures and drawings

included in the bequest of M. Audéoud, who left all his property to the Louvre. The most important is the exquisite little oil sketch by Fragonard, *Le voeu à l'Amour*, formerly in the Walferdin collection. The Audéoud bequest also includes a very interesting drawing by Fragonard, a portrait of his daughter Rosalie (formerly in the Goncourt collection); the well-known and charming tinted drawing of Augustin St. Aubin, *Au moins soyez discret*, which is engraved; a drawing by Boucher; a little picture by Boilly and two gouaches, *La Parade* of Tournay and *La Leçon de danse* of Lavreince. On the other side of the same screen were five water colours and four drawings by a Lyonnese artist, Ravier, which have been presented by the Ravier and Thiollier families; they show the influence both of Corot and of Delacroix, but are quite sufficiently personal and interesting to find a place in the Louvre. Beside them was a water colour by Gavarni, given by Madame Leroy (*née* Spronck).

Several fine drawings which have recently been purchased have also been exhibited for the first time. Among them are two highly-finished water colours by Ingres, one representing a papal Mass at the high altar of St. Peter's, the other the refectory of an Italian convent; the former was once in the Walerichen collection. A design in water colour by the same master for a ceiling in the old Hôtel de Ville of Paris has historical as well as artistic interest, for the ceiling itself of course disappeared when the building was destroyed during the Commune. The subject of the design, which was altered in certain details in the actual work, is the apotheosis of Napoleon I. Two oil sketches and a drawing by Carpeaux are also interesting from the historical point of view; the oil sketches represent state balls at the Tuileries during the second Empire. There are several important drawings by Corot and Delacroix, bought at the Robaut sale with the assistance of the Société des Amis du Louvre, which also presented the three frames of water colours and drawings by Delacroix from the Chéramy collection. The new Greco which I described at the time of its purchase (page 52 *ante*) will be placed on the screen as soon as its frame is ready.

Many of the new acquisitions above mentioned have now been hung in the galleries on the upper floor, which are devoted to modern French paintings. M. Leprieur has entirely re-arranged these galleries, which were re-opened to the public on July 15th. In the first gallery are the pictures of the school of 1830; in the second the Thomy-Thierry collection, and in the third, pictures of the later 19th century. The new arrangement has been made with great taste and judgment, and the pictures are shown to much greater advantage than before. M. Leprieur has hung the best pictures "on the line" and has arranged them from the point of view of artistic effect and of directing the least instructed visitors unconsciously to the finest works. One can now appreciate the superb Thomy-Thierry bequest at its full value and compare in the first two galleries the best works of Corot with the pictures which he painted for the market. It is particularly interesting to compare the *Beffroi de Douai*, painted in 1871 (see THE BURLINGTON MAGAZINE, Vol. XII, p. 383, March, 1908), with the exquisite Italian pictures of Corot's early period, hung in the same gallery. The resemblance is as remarkable as is the contrast between these works and the ordinary product of Corot's later period.

The two portraits by Chardin bought last year have been placed in frames of the period, which greatly improve their appearance; they are hung, with other pictures by Chardin, in the Salle Daru. In one of the small rooms near the gallery of pastels, which was formerly devoted to Rembrandt's drawings, is now placed the interesting collection of gouaches, water colours, miniatures, etc., by the two brothers Van Blarenberghe, which was bequeathed to the Louvre last year by Mme. Thiébaut-Brunet, the last descendant of the celebrated eighteenth-century artists. A special room near the gallery of Flemish and German painters of the fifteenth century has been set apart for the drawings of Rembrandt, with a selection of drawings by certain of his pupils. M. Héron de Villefosse has entirely rearranged the Salle Grecque, and has excluded from it all the doubtful objects; he has also placed in it two cases of small marble pieces which were hidden away in cupboards. Visitors to the Louvre this summer will find that the recent structural alterations have greatly improved the gallery.

In addition to the pictures actually acquired, what may be called a reversionary acquisition of great importance has also to be recorded. It will be remembered that an extremely interesting portrait of the little dauphin Charles-Orland, son of Charles VIII, was included in the exhibition of French primitives in 1904. This picture, which was tentatively attributed to Bourdichon, is a document of the first importance for the history of French art at the end of the fifteenth century. It was actually offered to the Louvre some years ago for £400, and M. Lafenestre, who was then the keeper of pictures, desired to buy it, but he was overruled by the Council of the museum. The picture was bought by Messrs. Agnew, after the exhibition in 1904, and M. Leprieur recently proposed once more its purchase by the Louvre, but the Council again refused to sanction it on account of the price asked—£5,000. This picture has now been bought by a well-known Mexican collector residing in Paris, who has already been a generous benefactor of the department of coins and medals in the Bibliothèque Nationale, and who makes no secret of his intention to give the picture ultimately to the Louvre.

It is a matter for intense satisfaction that a picture which ought never to have been allowed to leave the country should thus be secured to France, but the action of the Council of the Louvre has naturally been the subject of severe criticism. But for the Council, the Louvre would have obtained this picture for less than one-tenth of what is now its market value; this case is one more example of the disastrous results of refusing a free hand to the directors of museums. The 'Chronique des Arts' has taken the opportunity of raising the question whether the present system ought not to be altered. At present the Council of the Louvre is supreme; nothing can be bought without its consent, and all that those who are responsible for the direction of the museum can do is to recommend purchases. They have not even a vote on the Council. The result, as the 'Chronique des Arts' says, is that purchases recommended after careful consideration by conservateurs who have both the qualifications and the opportunity for forming a judgment are rejected by the Council after a short deliberation; sometimes without the object even having been seen by some of the members. The 'Chronique des Arts' also points out that the most obstructive members of the Council are the artists, and asks to what extent an artist is necessarily competent to decide what ought to form part of a museum which is a gallery of history and a storehouse of the great works of the past. It maintains that experience shows modern artists to be too often extremely narrow in their views and far from competent in their judgments. The difficulty is one familiar to the readers of THE BURLINGTON MAGAZINE in regard to the English museums. It is quite certain that, so long as the directors of museums are denied any initiative or freedom of action and are placed under the control of a miscellaneous committee, the museums in which this system prevails will suffer. It is the fact that the directors of the Berlin museum are given a position of freedom and responsibility that has enabled them to achieve such great results during the last few years. So long as London and Paris continue to keep their museum directors in leading strings they will continue to be often forestalled by Berlin.

An architect, M. Pierre Edouard Dumont, who died recently, has left to the Louvre the bust by Guillaume of Mme. Dumont, a portrait of Prosper-Deschamps by Hersent, a picture by Canaletto, a portrait of a woman by Mignard, and Corot's *Le Coup de Vent*. M. Dumont has also bequeathed to the École des Beaux-Arts a large part of his fine library of books relating to architecture.

BIBLIOTHÈQUE NATIONALE

The Bibliothèque Nationale has received a magnificent bequest by the will of the late M. de Naurois, the well-known bibliophile, who has bequeathed to the library the whole of his famous collection of manuscripts and letters of writers of the seventeenth and eighteenth centuries. The collection includes books on vellum and illustrated manuscripts annotated by Jean and Louis Racine and by André Chénier; autograph letters of Jean Racine, Jean-Baptiste Rousseau, Louis Racine, Voltaire, Nicole, d'Agues-seau and many others; and the whole of the original manuscripts of Louis Racine, the son of the great dramatist, including his unpublished works. The value of this collection to the historian of French literature is inestimable.

M. Omont, keeper of manuscripts in the Bibliothèque Nationale, has acquired for his department a collection of 272 manuscripts relating to the history of France from the tenth to the seventeenth century, which formed part of the library of the late Sir Thomas Philipps. The manuscripts include the most ancient copy in existence of the statutes and privileges of the University of Paris; a unique manuscript of a similar character relating to the Faculty of Law; the first register of the Parlement de Poitiers, dated 1418; two texts of the 'Establissements de Saint-Louis'; a manuscript of the 'Conseil de Pierre de Fontaine'; a copy of the 'Liber libertatum' of the Dauphiné (fifteenth century), etc. There are also a large number of cartularies of the great religious houses and collegiate churches, including that of the chapter of Langres (thirteenth century), which is unique and is of the greater importance from the fact that all the archives of the town of Langres were destroyed in a fire about twenty years ago. This acquisition has been rendered possible by the generosity of the Baroness James de Rothschild, Baron Edmond de Rothschild, M. Maurice Fenaille and other donors. It is hoped that other benefactors will come forward and enable the library to acquire a large number of manuscripts relating to the history of France during the reign of Louis XVI, the Revolution and the First Empire, which are still at Cheltenham.

By the will of Mademoiselle Gibout, recently deceased, the Bibliothèque Nationale inherits nineteen books bound in red morocco, of the year 1764, which are supposed to have formed part of the library of the dauphine Marie, second wife of the eldest son of Louis XV. The books include a missal of the use of Paris in eight volumes, a vesperal in two volumes, a night Hours in eight volumes, etc. Mademoiselle Gibout has also bequeathed to the Musée Carnavalet a pastel portrait of Jean Viennet, curé of Saint-Merri, the last Parisian curé who remained faithful to the Civil Constitution of the Clergy; he died under the Consulate without having submitted to Rome.

Two very important and valuable gifts have been made to the department of coins and

medals. M. Zay, the well-known numismatist, has presented his collection of about 500 coins of the French colonies, which he has spent forty years in forming. The coins date from the reign of Louis XIV to the present time, and most of them are of great rarity. Still more important is the famous Armand-Valton collection of coins and medals, the formation of which was begun many years ago by the late Alfred Armand; he bequeathed it to his friend and collaborator, Prosper Valton, who continued until his death to add to the collection. M. Valton had often expressed his desire that the collection should find a home in the Bibliothèque Nationale, and his widow has now presented it in accordance with his wishes. The collection, which is almost priceless, contains no less than 15,000 Greek and Roman coins, and 2,000 examples—originals or casts—of the famous Italian medallists of the Renaissance. An article on the collection, by M. Babelon, the keeper of coins and medals, will be published in an early number of 'La Revue del'Art ancien et moderne.' Both the Zay and Armand-Valton collections are now exhibited in the Bibliothèque Nationale. Mme. Valton has also presented to the Library of the École des Beaux-Arts the collection of drawings formed by her husband.

Mrs. Rosalind Birnie Philip, executrix of Whistler, has presented to the department of prints two portfolios containing the whole of Whistler's work in lithography, in all eighty-seven prints. The department already possesses a fine collection of Whistler's etchings.

THE NEW LUXEMBOURG

It has long been evident that the present quarters of the Musée du Luxembourg were becoming quite inadequate. The collection has grown beyond the capacity of the old orangerie of the palace, and hardly an inch of space remains unoccupied. The sculpture, in particular, is so crowded together that it is impossible to see it to advantage. No doubt further accommodation would have been provided before now, but for the impossibility of enlarging the present building. Apart from the difficulty of adding to it in any satisfactory way, public opinion would hardly tolerate any encroachment on the gardens of the Luxembourg.

The action of the Pope in regard to the Law of Separation, by placing at the disposal of the Government the seminary of Saint-Sulpice, provided the opportunity which had long been wanted, and it was decided last year that the museum should be transferred to the other side of the Rue de Vaugirard. The seminary building is naturally very unsuited at present to be the home of a collection of paintings and sculptures, and there were some who doubted whether it would be possible to convert it satisfactorily. It would seem, however, that M. Deruaz, the architect of the Luxembourg, has succeeded, in collaboration with M. Léonce Bénédite, in solving the difficulties of the problem. The plan for the conversion of the seminary of Saint-Sulpice into a museum, which he has submitted to the Ministry of Fine Arts, has met with the warm approval of M. Dujardin-Beaumetz, Assistant-Secretary of State, and, so far as it is possible to judge at present, that approval would seem to be fully justified.

Very little will be left of the present building, except its shell. The present roof, which is in very bad repair, will be replaced by a glass one, and the principal façade on the Place Saint-Sulpice will be very much altered. All the present windows will disappear; there will be a large *pavillon* at the principal entrance, with similar *pavillons* at each end of the façade. The low buildings at the corner of the Place Saint-Sulpice and the Rues Bonaparte and Férou will be removed, so that the garden will entirely surround the building. The high walls, which now hide the garden, will also be removed or greatly reduced in height. In this way, the building, which at present resembles a barrack or a prison, will be made an ornament to the Place Saint-Sulpice.

The changes in the interior will be equally sweeping. The two upper floors will be swept away, and the altered building will consist of a ground floor and a first floor only. On each floor there will be four galleries surrounding a large covered court, or winter garden, which will be the same height as the building itself. On the ground floor a corridor will connect the winter garden with the present chapel, where the finest pieces of sculpture, marble and bronze will be placed. The museum is to have every modern convenience, including lifts and a reading-room, where will be found books on art and all the artistic magazines.

M. Dujardin-Beaumetz hopes after the recess to obtain the necessary vote from parliament for the work, which is expected to take about two years. The estimated cost is about £50,000, a very moderate sum in the circumstances.

OTHER MUSEUMS

Some of the members of the newly formed Société des Amis de Versailles have presented to the Palace a tablet by Eugène Lami commemorating the visit of Queen Victoria to France in 1843. The tablet represents the reception of the Queen at Tréport by Louis-Philippe and his sons. M. de Nolhac bought for the museum at the Chéramy sale, for 2,420 frs., a large portrait of Chateaubriand by Girodet-Trioson, signed and dated 1811; a marble bust of Fustel de Coulanges and a terra-cotta bust of Etienne Arago by

Carrier-Belleuse have also been added to the museum. M. de Nolhac has further rescued from the State furniture depository thirteen of the finest tapestries made for Versailles in the reign of Louis XIV, which have been replaced in their old positions in the Palace. These tapestries, made after designs by Van der Meulen and Lebrun, are the series known as the *Histoire du Roi*. They had hitherto been lent by the State somewhat indiscriminately for various public and official entertainments, and it is satisfactory that they are once more safely installed at Versailles.

Among recent additions to the Luxembourg are a view of Rouen Cathedral by Claude Monet, a pastel by Louis Legrand and paintings by Bracquemond, Roll, James Tissot and Frédéric Bazille, as well as bronzes by Rodin—*l'Homme au Nez cassé*, a head of St. John the Baptist, and seven busts including those of Victor Hugo, Dalou, Berthelot and Mr. George Wyndham.

A private collector, who wishes to remain anonymous, has presented to the Petit Palais (the art gallery of the town of Paris) what is perhaps the masterpiece of Jongkind, the *Claire de Lune à Dordrecht*, painted in 1855, together with pictures by Lépine, Sisley, Raffaëlli and Gaston La Touche, and ten very fine bronzes by Barye.

M. Lapauze has arranged a permanent exhibition of modern prints in the Petit Palais and the new gallery was inaugurated on 27th June. The collection includes a hundred engraved portraits presented by M. Biraldi, among which are those of Baron Gérard, Tony and Alfred Johannot and Alfred de Vigny, by Jean Gigoux; Daumier, by Feuchère; Isabey and Decamps, by Gavarni; Paul de Kock, by C. Nanteuil, and a series of portraits by Calamatta after Ingres. Among the other engravers represented are Fantin-Latour, Guérard, F. Bracquemond, Lepère, Patricot and Charles Jacque, the whole of whose engraved work was presented to the museum by Mme. Chaplin.

A gallery has been set apart in the Invalides for documents relating to the history of the building and other souvenirs. They include the deeds relating to the foundation of the *Hôtel*, in 1674. On the walls have been placed the portraits of the Governors and pictures of certain events relating to the history of the *Hôtel*, and in the centre of the gallery is a model of the *Hôtel* with its gardens in accordance with the plan of Le Nôtre.

Probably few visitors to Paris ever enter the Musée Guimet in the Place d'Iéna, which is devoted to the history of religions and Chinese and Japanese art. Yet this museum, which is probably unique, is extremely interesting. It has lately received several important additions, including a wonderful collection of 210 pieces, brought by M. Bacot from Thibet. There is not space here to give an account of this profoundly interesting collection, which throws valuable light on Thibetan religion, apart from its intrinsic interest as a collection of Thibetan art.

Paris has two new museums, the Musée d'Ennery and the Musée Balzac. The former is lodged in the *hôtel* of the celebrated dramatic author, 59 Avenue du Bois de Boulogne, which he bequeathed to the town of Paris together with his collection of Chinese and Japanese art. The keeper of the museum is M. Deshayes, who has catalogued about 5,000 objects, including a collection of kogos lent by M. Clemenceau. Paris has thus two museums devoted to Chinese and Japanese art—the Musée Cernuschi and the Musée d'Ennery, as well as the Musée Guimet which is partly devoted to it. The Musée Balzac is installed in the small house in the rue Raynouard which Balzac inhabited from 1843 to 1848. It contains at present only the nucleus of a collection of souvenirs of the master, including the first model of M. Rodin's statue, presented by the artist.

A healthy tendency towards decentralisation in artistic matters is now to be observed in France. A symptom of it is the admirable project which has been set on foot at Charleville, the principal town of the department of the Ardennes. It is proposed to found a Musée Ardennais in which will be collected the works of painters, sculptors and other artists belonging to the Ardennes; there will also be a library consisting of the works of writers and musicians born in the department. The initiative in the matter has been taken by a local society called the 'Compagnie des Francs-Galois,' and the municipality has granted a building for the museum. Another new provincial museum is that of Doullens (Somme), which was opened by M. Dujardin-Beaumetz on 28th June.

GENERAL NOTES

A great many visitors to Paris must have puzzled themselves as to the significance of the vacant pedestal in the gardens of the Louvre, nearly opposite the principal entrance, which bears an inscription saying that it was presented to the French nation by the women of the United States in honour of La Fayette. The pedestal was in fact intended for an equestrian statue of La Fayette by Mr. Bartlett, the American sculptor. For some time a plaster cast of the statue was placed on the pedestal, but the ravages worked upon it by the weather made its removal necessary some three years ago. The bronze statue itself has now, after several years of waiting, been placed in position, so that the inscription is no longer an enigma. Another monument has also been brought to a long-delayed completion; the statue of Charlemagne in the Parvis Notre-Dame, which has for nearly thirty years stood on a temporary pedestal, has at last been provided with its permanent pedestal in stone.

Paris has been made the beautiful city that it is by the wholesome restrictions which have in the past been placed on architects and builders. Unfortunately during the last few years these restrictions have been greatly relaxed as a concession to the usual clamour about interference with trade. The results of this relaxation have naturally been deplorable; for instance the line of the roofs in the Rue de Rivoli has been broken by the erection of two new hotels which rise above the other houses and ruin the symmetry of that fine street. The Place de la Concorde is also threatened by a new hotel which is being erected at the corner of the Rue Boissy d'Anglas; if it is permitted to rise above the magnificent block of buildings of which it forms part, the whole appearance of the Place de la Concorde will be ruined. Fortunately the authorities have apparently awoken to the fact that the beauty of Paris is being sacrificed to the bad taste and the vagaries of architects and builders. The late Municipal Council, just before it went out of office, took action in the matter and obtained from the Government a promise to use its legal powers strictly in the future. The Government has already refused to approve a plan for the Maison des Étudiants in the Rue de la Bûcherie, on the ground that it destroyed the character of the old building. It is to be hoped that the new Municipal Council will continue the policy adopted, not a moment too soon, by its predecessor.

The Municipal Council itself is by no means blameless in the matter of ancient buildings. The entire destruction of the Abbaye-aux-Bois may have been necessary, but is deeply to be regretted. And, although it was impossible to avoid the demolition of some beautiful old *hôtels* in the Faubourg Saint-Germain, in order to make way for the new Boulevard Raspail, certain buildings have been unnecessarily sacrificed to a craze for mathematical exactitude. It may be hoped that the artistic group recently formed in the Chamber of Deputies, under the presidency of M. Paul Meunier, will keep its eye on such matters as well as on the public museums and the national theatres.

A recent proceeding on the part of the Education and Art Committee of the Municipal Council does not promise very well. The portrait of M. Henri Rochefort by M. Marcel Baschet, which won the medal of honour for painting in the Salon, was offered by the artist and by M. Rochefort jointly to the Town of Paris for the Petit Palais. The committee already mentioned decided to accept the picture on condition that it should not be hung in the Petit Palais until after M. Rochefort's death, the alleged reason for the decision being that it might cause political demonstrations in the Museum! This absurd decision was universally ridiculed by the press, one of the most vigorous protests against it being made by the Socialist paper 'L'Humanité,' which cannot be accused of sympathy with M. Rochefort's political opinions. Fortunately the Council has since over-ruled it and has accepted the picture unconditionally.

The Ministry of War, with a perhaps natural disregard for artistic considerations, has proposed to convert into a barrack the late Petit Séminaire of Pont-à-Mousson (Meurthe-et-Moselle). This building, which was formerly a Premonstrant convent, is one of the most accomplished and original examples of the architecture of the eighteenth century, and the proposal to convert it to a use which certainly would not tend to its preservation has naturally called forth vigorous protest. By some strange oversight, the building has not been scheduled by the Commission of Historical Monuments; after the attention that has been called to the matter, this omission will doubtless be supplied, and the Ministry of Fine Arts will veto the proposed application of the building. Nearly all the ecclesiastical buildings that have lapsed to the State, in consequence of the papal policy in regard to the Separation Law, have been scheduled as historical monuments if they had the smallest pretension to artistic or historical value. As in the case of the seminary of Saint-Sulpice, a large number of them are being converted into museums or public libraries. At Rheims, for instance, it is proposed that the archaeological and gothic collections of the museum should be transferred to the fine archi-episcopal palace.

Under the auspices of the Société des Sciences de Semur, M. Pernet began in April the fourth series of excavations in the ancient Roman city of Alesia at Alise-Ste-Reine (Côte d'Or). The new excavations have already yielded very interesting results; a large building with a double colonnade has been brought to light, as well as an hypocaust with a very curious arrangement of pipes. On the walls of the latter are Gallo-Roman paintings in fairly good condition, which have been carefully photographed, measured and drawn, as it is feared that the action of the air may cause them to disappear before long. A certain number of interesting objects in iron and stone, dating from the first century, have also been turned up; among them is a beautiful statuette in stone about 21 in. in height, representing a seated woman in ample draperies who holds on her knees, with her left hand, a bowl of fruit, and in her right hand holds a small vase; on her head is a diadem. The excavation is now in progress of what seems likely to prove the most important building that has yet been brought to light. The columns, made of enormous blocks of limestone, stand on an erection about 17 feet high. The Marquise Arconati-Visconti has been a generous subscriber to the excavations.

The selection of the French pictures at the Franco-British Exhibition has been rather severely criticised in England, but much less severely than here. The press has spoken very strongly, and the feeling among French amateurs that have seen the exhibition is one of indignation at the way in which a magnificent opportunity has been wasted. It is hoped that the English public will not form its judgment of the French school of the nineteenth century from a show which seems to be largely composed of unsold pictures from last year's Salons. I understand that the Ministry of Fine Arts has no responsibility in the matter; the exhibition is an example of "private enterprise."

The auction season is now quite over. The last sale of any importance was that of the property of the late Madame Bowes de Saint-Amand, which ended on June 27th and produced (with commission) a total of £17,755. Of this total, however, two-thirds were fetched by the jewellery. There were no pictures of any importance, and the prices of the tapestries, furniture and *objets d'art* were not high. Some important sales are promised for November and December, including that of the collection of a foreign artist resident in France, who died recently, which includes some important pictures of the school of 1830.

R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

UPON the anniversary of Segantini's death, the 28th of September, a mausoleum and museum of the great painter is to be opened at St. Moritz in Switzerland, in the vicinity of the place where he painted his finest work. It is destined to contain three of his pictures, *The Two Mothers*, *Life* (*Sein*), and *Death* (*Vergehen*), photographic reproductions of most of his other paintings, some original drawings and the well-known Segantini bust by Prince Troubetzkoy.

At Munich the 50th anniversary of the foundation of the 'Allgemeine Deutsche Kunstgenossenschaft' has been duly celebrated. German artists endeavoured to bring about a union long before political factors were at work upon the attempt to blend the numerous petty nationalities in Germany. As early as 1848 such schemes were broached, but it was not before 1858 that the big artists' society, embracing members from all parts of the Fatherland, was formed at Düsseldorf. One of the first acts of the 'Kunstgenossenschaft' was to arrange a German national exhibition. This took place at Munich—Frankfort-on-the-Main having refused assistance in the matter—in the same year. It was a signal success in every way, and it turned the course of German art, which had to a great extent drifted out to Rome, back into its proper home channel. Until the formation of the 'Secession' at Munich, then at other German cities, every German artist of renown from so far back as 1858 has been a member of the 'Kunstgenossenschaft.' The celebration at Munich included a garden party at which the most famous pictures of these most famous members, Defregger, Diez, Knaus, Menzel, L. Richter, Schwind, Spitzweg, etc., were impersonated.

The Bavarian diet seldom busies itself with discussing questions of art, and, when it does, there is always something in the nature of a sensational surprise. Quite recently a most emphatic opposition was raised there against Berlin influence. Some members believed themselves called upon to complain that certain museum authorities at Berlin were exercising undue influence upon the way in which acquisitions were made for the Bavarian museums, and upon the appointment of members of the museum staff. It is well to remember how diametrically opposite to France and England Germany is situated in this matter. Yonder, Paris and London have been the fountain head of the country ever since there was any civilisation, and to this day the provinces will naturally be only too glad to fall back upon them for help and advice. But with us, centres like Munich, Stuttgart, Dresden, etc., had attained to a high grade of art-culture at a time when Berlin was scarcely more than a village. They all have pronounced and old traditions to fall back upon; it is natural that they should want to preserve their independence, and not fall into line with the numerous modern municipal institutions—mostly in the West of Germany—which have become, as it were, vassals to Berlin.

In the May issue I referred to a new Rembrandt portrait in a private collection at Berlin. Since then three more Rembrandts have been added, it is claimed, to the Berlin stock. The first of these, however, which now belongs to Mr. O. Huldschinsky, has been doubted. It is a bust portrait of a young woman, bearing many points of resemblance to early portraits of Hendrikje Stoffels. The picture lingered for many months in the Dresden market. Two of the best Dresden connoisseurs declined to admit its authenticity, and besides, so able and well-known an authority as Dr. Hofstede de Groot declared himself decidedly against it. The two other paintings, both in the Markus Kappel collection, seem to enjoy much fairer claims. They are the *Study of a Head*—the model being the same old man whom Rembrandt used for his St. Matthew in the 1661 Louvre picture—recently unearthed by the painter Vollon, at Paris; and a small landscape, which

hails from an English private collection. The composition reminds one slightly in parts of the etching *The Three Trees:* it gives us a view over a wide plain.

Prof. Grosse has returned from China and Japan with a part of the fine art collection which he brings thence for the new Berlin Museum of Asiatic Art. The material in hand was shown to a committee of students and supporters of this new institution the other day. According to reports Dr. Koetschau, who went from Dresden to Weimar only a year ago, has been appointed director of the new Germanic Art Museum at Berlin. This institution is to be housed in a distinct building—as will be remembered—and is to be formed by the withdrawal of the proper objects of German origin from all the other Berlin museums. As far as plans have been settled it is to contain only art objects—thus being not merely a rival of the Germanische Museum at Nuremberg —and among these again only a selection of the finest. The appointment of Dr. Koetschau, if it has really been decided upon, is a happy one. He has not exactly acquired literary fame, but has for many years taken a keen interest in all matters pertaining to the administration of museums. He is energetic and independent, and will certainly arrange a museum that will be among the very best of its time. It is a wise move to appoint a man like this so early, as his advice and guidance will be of the utmost use—in fact, indispensable—to the architect of the new building. Work upon the building, which is designed by Messel, is to begin this autumn.

The National Galerie at Berlin has been enriched by eight landscapes in tempera, painted by Johann C. Reinhardt, during the years 1825-9, for the palace of Marchese Massimi, near the Aracoeli (Rome). The technique employed resembles most our modern body colour; it does not admit of varnish, the coloration is very light, and, in imitation of fresco work, without strong contrasts. Reinhardt was in his day a much admired master who vied with J. A. Koch, being less romantic than he and more inclined towards amiable mildness; both, in their way, tempered followers of the great Poussin. These pictures were painted, like the frescoes, by Cornelius, Overbeck, etc., once in the Casa Bartholdy, at a time when the most important part of German art was doing at Rome. They help to round off the excellent epitome of German painting during the first half of the nineteenth century, already reflected from the walls of the National Galerie.

The project of an exhibition of modern German art in Paris, entertained by the Deutsche Künstlerbund, has, unfortunately, been abandoned. One of the principal hindrances seems to have been the impossibility of getting loans from the German public museums, which harbour most of the best work that modern German artists have produced. It seems that in 1900, so many works were seriously injured on their way back from Paris, that the German museums are loth to entrust their treasures again to the mercies of a long railway transit.

The Moderne Galerie at Vienna, which already possesses the *Leubach portrait* and the *Idyll of the Sea* (1887), has just acquired a third, very fine picture by Böcklin, a triptych called *Venus Genetrix*, formerly in the Collection of Dr. Neisser at Breslau. More than £3,500 were paid for this fine specimen.

The Arts and Crafts Museum at Leipsig has received as a gift a remarkable late Gothic carved altarpiece of Saxon origin. It was dedicated in the year 1475 by a burgher of Zwickau, Hans Federangel, to the St. Nicholas church at that place. It displays five gilt statues, of the Virgin with the Child, and the Saints Nicholas, Peter, Barbara and Catherine.

H. W. S.

ART IN AMERICA

REMBRANDT AND VAN DYCK IN THE WIDENER AND FRICK COLLECTIONS

SOME six months ago,[1] at the time of the purchase of the Kann Collection, an opportunity occurred for comparing the aims and methods of Rembrandt and Hals, in connexion with the portraits by those masters purchased by Mrs. C. P. Huntington. Some extraordinary acquisitions by Mr. P. A. B. Widener and Mr. H. C. Frick seem to call no less urgently for a similar comparative study of the aims and methods of Rembrandt and Van Dyck. This study becomes the more convenient from the fact that each of these masters is represented by a supreme and typical example of his genius.

In the case of Rembrandt, that masterpiece is the noble portrait of himself, which recently passed from a famous English collection to that of Mr. H. C. Frick. It earned universal admiration when it was exhibited a few years ago in the wonderful collection of Rembrandt's work at Burlington House, and never was admiration more thoroughly merited. The history, size and general aspect of this masterpiece are so well known that I need not recapitulate them here. It will be sufficient to say that at the date, 1658, to which the picture belongs, Rembrandt's art had reached its full maturity, and the ideal after which he had struggled through many years of varied

[1] See THE BURLINGTON MAGAZINE, January, 1908, Vol. xii, p. 197.



PORTRAIT OF HIMSELF. BY REMBRANDT. PAINTED IN 1658. IN THE COLLECTION OF MR. HENRY C. FRICK

experiment had been completely and securely attained.

That ideal, as we have seen in comparing his portraits with those of Hals, was one of isolation. The whole strength of his genius was concentrated upon an endeavour to set his subjects, whatever they might be, in a world apart from our own, to which the picture-frame was the one window open for human eyes, and in which the air was aglow with a light that was not the light of the sun or the moon, a light that, while supressing all local and positive colour, seemed itself charged with particles of colour, as a ray of sunshine bursting into a room is charged with vibrant innumerable luminous dust.

In Mr. Frick's portrait, Rembrandt has withdrawn himself into this world of his own creation, and sits there in state, clad in rich easy robes, like an aged prince on a throne, looking out on humanity with the piercing eyes of profound knowledge and infinite experience. The troubles and disasters of his terrestrial life, bereavement, the neglect of his contemporaries, bankruptcy, poverty, have no place here—he is a king in his own kingdom, and these calamities of his material existence leave him unmoved and unaltered, except in so far as their impact in the past has left its mark upon the rugged face.

Of the technical processes by which this effect of isolation is secured I have spoken in the former article. It will be sufficient to point out once more that the elimination of unessential things and the emphasizing of essential ones was not an easy matter even for Rembrandt, and that it was only after repeated experiment that he learned the necessity of sacrificing all that the artists of his age valued in order to do the thing which he valued himself. First, he sacrificed positive colour, because it confused his purpose, constantly introducing an emphasis differing from that of the main masses of his design. Then (and this was a much harder struggle) he sacrificed the precise and forcible contrasts of light and darkness, which he had learned to use more subtly and more powerfully than any of his contemporaries. This sacrifice involved his immediate prosperity, for his dramatic power, and the technical ability by which it was accompanied, were qualities which his contemporaries, both among painters and the general public, could easily understand; so much so indeed that, up to the last few years the earlier stages of Rembrandt's art were held to be its most perfect and typical blossoming, and in the popular mind his name had become almost synonymous with theatrical oppositions of blazing light and sombre shadow.

To exchange those vigorous dramatic contrasts for mysterious fusion of tones, those rich deep glazes of green and crimson for dull, broken reds and browns and greys, that smooth accomplished brushwork—possessing at once the perfect clearness and cleanness of surface beloved by Northern artists and those alternations of solidity and transparency, of breadth and precision, that mark the great painter—for a rough, rugged aggregation of seemingly formless touches was a brave, nay, a quixotic deed. It involved the sacrifice of all the qualities which made pictures seem good pictures, not only in the eyes of the public but even to his more educated patrons, and therewith involved extreme poverty and the reputation of failure, both for the painter himself and for those dear to him and dependent upon him. Yet it was only by this supreme sacrifice that he was able to develop his genius to its fullest extent, and to become the painter of the naked human soul—a field in which the other supreme masters have approached him rarely, or not at all.[2]

When we compare Rembrandt with the great painters of other countries, there is one important fact which we must not forget, which, indeed, in a comparison with such a painter as Van Dyck is all important. The art of Holland was an art of the cabinet picture, an art for the private houses of well-to-do burghers, for the most part so moderate in size that its wooden frame played a very considerable part in its value as a decorative unit. Provided the frame was adapted with nicety to the panel it enclosed, the intrinsic decorative quality of the panel itself might be of the smallest, and yet the eye would find no cause of offence. So long as the colouring was not actually garish, the framed picture would assort well enough with the chairs and tables, the doors and bedsteads, among which it was placed. Hence Rembrandt's sacrifice of definite local colour and of the vivid arabesques of strongly contoured masses in which the painters of other schools delighted was of less account in Holland than it would have been in France or Italy, where pictures had to fulfil entirely different functions.

Rembrandt is indeed, on his own ground and in his own country, unsurpassable, but we must never forget that the manner of painting which he perfected is not one adapted to all places and to all occasions. In a great sunny palace, for example, his modest panels of subtly varied darkness would tell as spots or blots upon the spacious walls, and the field occupied by other artists with more splendidly decorative ideals is one in which Rembrandt's solitary and emphatic genius would have found no resting-place. Of these master decorators Titian is, of course, the prince, and

[2] Not the least striking proof of Van Dyck's perfect control over his medium is the fact that he was able to retain a considerable force of chiaroscuro without sacrificing colour. Indeed he employs colour and chiaroscuro together with so much tact that, in his portraits at least, they rarely or never clash; and in this respect it is evident that Van Dyck possessed a faculty which was denied to Rembrandt, and indeed has perhaps been given in like measure only to Titian, Correggio, Rubens, Reynolds, and Gainsborough.

Van Dyck only one among several great followers ; but there are numerous occasions on which Van Dyck holds his own so completely in the loftiest company that, when all allowance has been made for the derivative character of much of his art, and for the indefinable suggestion of superficiality which is aroused by his subject pieces, a place among the great masters of painting cannot be denied to him.

The series of Van Dyck portraits from Genoa of which three examples have passed into the collection of Mr. P. A. B. Widener, and one into that of Mr. Henry C. Frick, represent the master's art at the period when, in the opinion of many, it was in its most consistently perfect phase. The reproductions of three of these which, by the permission of their respective owners, I am allowed to append to this article,[3] make any detailed criticism almost unnecessary, except in the case of the picture which forms the frontispiece to the present number of THE BURLINGTON MAGAZINE, where the unusual scheme of colour calls imperatively for notice.

The three pictures date from Van Dyck's second stay at Genoa, about the year 1624. After learning all that he could learn from Rubens at Antwerp, he had travelled to Rome in the autumn of 1621 by way of Genoa. From Rome he proceeded to Florence, Bologna, Venice and Mantua, and to Rome he returned in 1623, before settling at Genoa, where, in the company of the princely families who employed and enjoyed his talents, he spent several triumphant years.

Gossip and scandal are often remembered when more important facts are forgotten. Hence the popular judgment of Van Dyck is founded upon the luxury and over-work of his last years in England, while only those who have studied his career with some attention know upon what incessant study his facility was based. That his talent and social success gave him enough practice of hand in the shape of an endless stream of fashionable sitters, we are ready to recognize ; that this practice was supplemented by constant examination and analysis of the great masters of Italy, and of Titian above all, appears only when we see such direct evidence as his Italian sketch-book at Chatsworth, or follow up the more evasive but none the less significant hints afforded by his paintings.

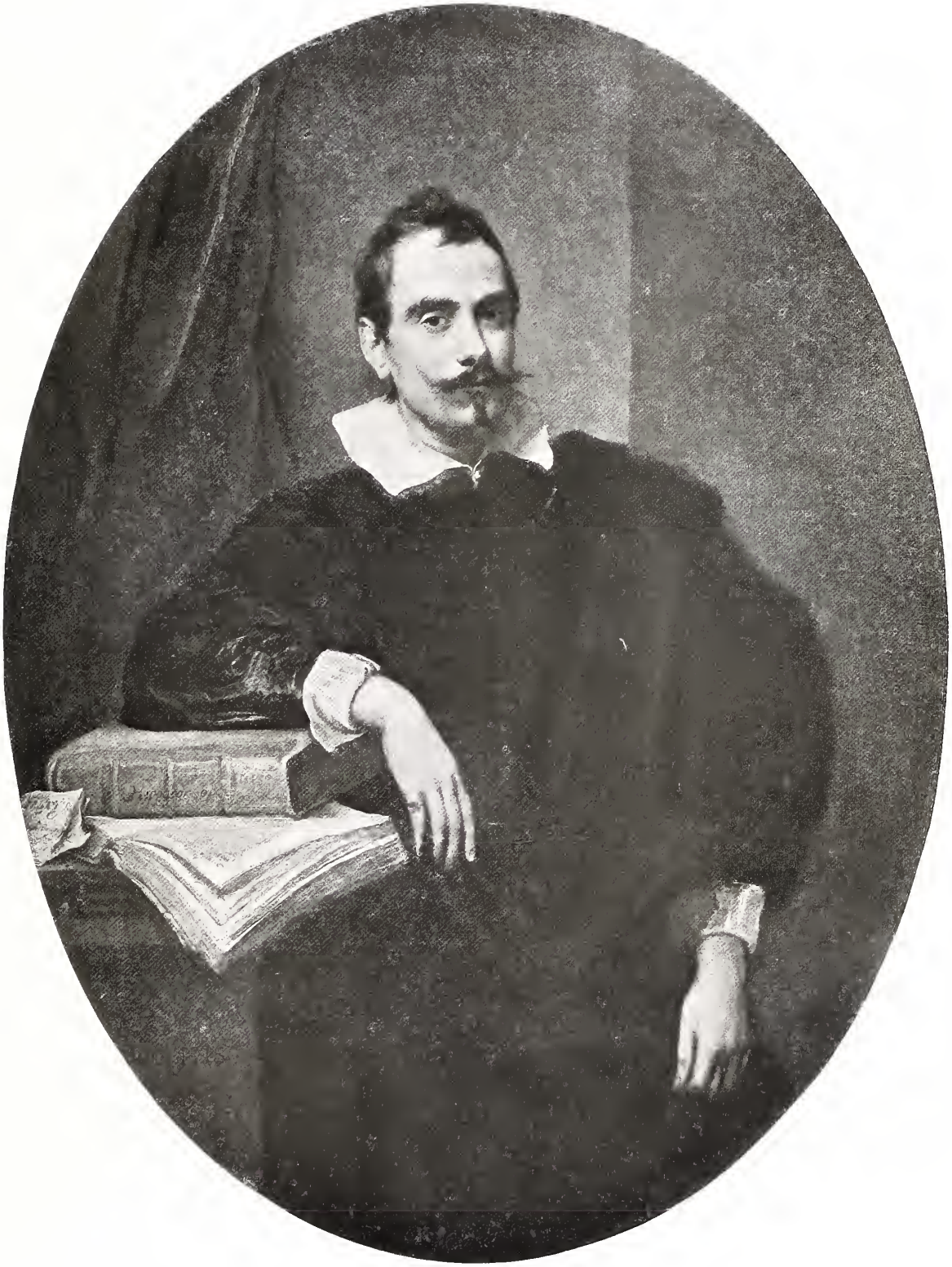
Van Dyck came to Italy a typical Flemish painter : when he left it he was to all intents and purposes an Italian one ; so much so that his Genoese work is still sometimes confused with that of certain local masters and *vice versa*. In Northern Europe something of the Flemish practice came back to him, for he was ever of an impressionable nature. But the lesson he learned from the Venetians was never forgotten, and it is of Titian and not of Rubens that we think when brought face to face with the masterpieces of his English time, though here and there some ample contour, some touch of red and white in the flesh tints, or some lightly handled fold of drapery reminds us that Van Dyck was by birth a Fleming.

Derivative art is (quite rightly, perhaps) held in less esteem than art in which the individual and personal element predominates. We must remember, however, that there is a limit to individuality and isolation, beyond which an artist cannot go without suffering in one way or another. The case of William Blake is an example ready to hand. His denial of the current art formulae of his time, while it freed him from the invertebrate conventions to which most of his contemporaries were slaves, deprived him at the same time of that acquaintance with the technical practice and artistic good breeding of the great masters, for lack of which his drawings not infrequently fall short of their destined effect. Blake's science, in fact, is often quite disproportionate to the feats of presentation it is called upon to perform.

Van Dyck possibly went to the other extreme, and derived too much from the example of other masters rather than too little ; but this much may be said in his defence—he restricted his admiration to the greatest master of his own age, and to the supreme master of the preceding one, and he took from each exactly what was best worth taking. On to the original stock of sound, honest Flemish portraiture he grafted first the splendid vitality and rhythmic interlaced design of Rubens ; then with his visit to Italy he added the senatorial dignity and serene decorative fitness of Titian. We may divide the world's master painters not unfairly into two distinct classes—the great inventors and the great scholars ; and it is among the great scholars that Van Dyck must be placed, where he has Raphael and Reynolds, and some may think Velazquez too, for company.

It is in virtue of this scholarship that Van Dyck, like Velazquez, is a master of style. What he has to do he does perfectly so far as the handling of his materials—oil paint upon canvas—is concerned. Titian seldom forgets that he is a Venetian trained in the precise methods of tempera painting, and he almost always carries something of their clearness of statement and definition into his handling of oil paint. Rubens, in the same way, is from first to last a typical Fleming, never forgetting the fluid transparent practice of his countrymen, though enlarging it incredibly in the direction of lightness and freedom, just as Titian had advanced the craft of oil painting from its delicate beginnings as the handmaid of tempera to an independent and

[3] For the admirable photographs by Messrs. Braun we are indebted to the courtesy of Messrs. P. and D. Colnaghi and Messrs. Knoedler, by whom the pictures with some others were rediscovered in the obscurity of the Cattaneo palace at Genoa.



PORTRAIT OF CANEVARO. BY VAN DYCK
IN THE COLLECTION OF MR. HENRY C. FRICK



FILIPPO CATTANEO. BY VAN DYCK. IN THE COLLECTION OF MR. P. A. B. WIDENER



CLELIA CATTANEO. BY VAN DYCK. IN THE COLLECTION OF MR. P. A. B. WIDENER

manly art, almost infinite in scope, and approaching in its later stages the method of Rembrandt.

The ambitious intellect of Van Dyck fastened upon these two traditions, and extracted from each just those elements that were most valuable. From Rubens he took the swiftness, the glow, the vitality, and the transparency of the Flemish method; from Titian he learned the science of decorative pattern, the value of large quiet masses interchanged and combined into a grand, simple mosaic. In comparison with him Titian exhibits less fluency, and Rubens less largeness of plan, less dignity, less self-control.

Equipped thus, it might seem as if the world had found a perfect oil painter; and that, in a sense, is not very far from the truth. Certainly as regards style, the manner of saying a given thing in the best possible way, Van Dyck is hardly the inferior of any man. It is in the matter of his art, if anywhere, that the weakness lies; in his temper rather than in his representative faculty. It is clear that he lacked the profound spiritual insight of Rembrandt, the stern yet tender sincerity of Velazquez, and the unrelenting justice of Holbein, just as much as he lacked the fire of his masters, Titian and Rubens; and the special virtue of his own which he has to offer in their place is not one to which the world attaches supreme value.

Not without some justice was Van Dyck nicknamed *il pittore cavalleresco* by the ruder spirits in the Flemish colony in Rome. He was a born courtier, one who breathed the atmosphere of a palace as naturally as his critics breathed that of a tavern, and the courtier to-day is out of favour with us. We live in a democratic age which despises, or at least does not dare to admire openly, the refinement and luxury which surround its ruling class. We are all for the virtues of honest independent poverty, and the appearance of good breeding is held almost as frequently for a sign of weakness, as the appearance of wealth is taken for a proof of degeneracy. An age thus constituted is unlikely to do justice to Van Dyck, who worked at a time when princes were not ashamed to bear themselves like princes, and to conduct the affairs of life with a state and ceremony befitting their high place. Of this opulent refinement Van Dyck is the acknowledged master; but, before condemning it as mere surface display, there are certain facts which in common fairness we must recognize.

First and foremost, as I have already suggested, Van Dyck had to fulfil certain primary functions of painting which could hardly have been adequately fulfilled by any other art than that which he practised. His subject pieces and his numerous portraits were required to ornament sumptuous palaces; it was essential therefore that they should be themselves imposing in scale and splendid in design to be in harmony with their surroundings. Their stately decorative character was thus more than a matter of choice, it was a matter of necessity.

That he flattered his sitters, that he gave them all an air of courtliness, that he neglected their real character and was content to paint hardly more than the outward trappings of their state and dignity, is the substance of the main accusation brought against him. So far as the last part of the charge is concerned, the answer is obvious. The luxurious appanages of his high-born patrons were just the materials which Van Dyck as an artist naturally enjoyed and used to fulfil the decorative conditions imposed upon him, and in doing so he did no more than every great painter has done who has had similar problems to face.

That Van Dyck gave his sitters a universal air of good breeding is true, and perhaps the gravest item in the indictment against him. Even this charge, however, may be over-stated. Good-breeding, after all, is not a bad thing in itself: if it tends to conceal a man's real nature by covering the secret passions, the secret doubts, and the secret vices of his soul, in doing so it at least fits its possessor better to take his place in the world's citizenship by removing obstacles to his intercourse with his fellow men. For a man's own age at least it represents an effective augmentation of his personality rather than the reverse, and it is only to inquisitive posterity that a rugged, naked character will become more interesting than one whose corners and angles have been so rounded off that his image is that of a citizen of the world, pleasant and easy of approach, but trained to keep his private affairs to himself. If Van Dyck preferred the social man, where Rembrandt preferred the solitary one, the preference should not of necessity be held as a proof of inferiority.

A real fault which he developed with disastrous consequences to subsequent art, was developed when he arrived in England, and when commissions crowded upon him from men in all ranks of life. In the lordly society of Genoa his sitters were all men of high rank to whom a courtly bearing was natural, or at least seems so. During Van Dyck's last years in England he bestowed this courtliness on all sitters alike, gentle and simple, till it became a mannerism, a mere trick of brushwork, a studio recipe. Every one painted was turned into a great gentleman; his hands, his face, his bearing, his clothes were marked with a standard of refinement which we know from other contemporary portraits was by no means so uniformly attained. It was perhaps unconscious flattery, but it was none the less disastrous to portrait painting both in England and on the continent. Before Van Dyck's time the most unprepossessing sitter did not expect his portrait to be anything but truthful: after Van Dyck's time every man expected to be turned into a great gentleman, and every woman

into a great lady; and this fashion has prevailed so consistently ever since that it is only here and there, by the malice of a caricaturist, or by the incompetence of a dullard, that we can really guess what our forefathers looked like.

To say, however, that in doing this Van Dyck neglected the true character of his sitters and marked only their outward aspect is rarely true. His statement of character is perhaps less obviously emphatic than that of several other great masters—his natural taste was for balance rather than for emphasis—but it is made none the less, and often with surprising force. Even Rembrandt could not do his best with an unsympathetic sitter, and when we remember that Van Dyck was continuously employed by the fashionable world, we must also recognize that many, perhaps the majority, of his sitters would be people out of whom Rembrandt or Titian, Velazquez or Holbein would not have been able to make more than good portraits. A supreme portrait demands a fine subject as well as a great painter, and when Van Dyck had a fine subject he did not fail to do it justice. Portraits such as those of Spinola, or the *Man and Wife* acquired by the Berlin Museum from the Peel collection,[4] are among the noblest things of their kind, nor are they immensely above the average of the Van Dyck work. He died young, and for the last five or six years of his life was so overwhelmed with commissions that haste, fatigue and the help of assistants decreased the general excellence of his productions, though the falling-off is not nearly so marked as it is in the analogous case of Raphael.

The oval portrait of Canevaro recently purchased by Mr. Henry C. Frick is an excellent illustration of the balance and moderation with which Van Dyck uses his power in works of moderate size, while the great full-length figure of a lady[5] now in Mr. Widener's collection will serve to show how unsurpassable he is as a painter of state portraits. The pride of life in a refined and luxurious age was never more grandly set forth. The design of the picture speaks for itself, but the reproduction can convey no adequate idea of the splendid daring of the colour scheme. The lady's dress is a full dark green, with vivid scarlet lace at the neck and wrists, the head being still further accented by the glowing rose-coloured parasol set round it. The dress of the negro attendant is golden brown contrasting well with the cool stone-work that rises against the sky behind, and the sky itself is no ordinary convention of deep blue or grey but an expanse of sharp blue and orange such as one hardly finds elsewhere in art before the time of Tiepolo. Of the majestic sweep of the landscape,[6] of the delicacy and distinction of details, such as the hands or the sprig held in one of them, it is needless to speak: they are the work of a master, but here they are trifles compared with the majestic structure of the piece, a structure unique even among Van Dyck's monumental creations. The two charming portraits of children, and a girl dressed in white and gold[7] from the same Genoese palace, will illustrate another side of the painter's talents, and to English readers will recall the exquisite groups of the royal children at Windsor, one of them still more delightfully presented by the version in the Turin Gallery.

That such portraits, and countless others in their way hardly less remarkable, should have been executed before Van Dyck was twenty-seven years old is, perhaps, the greatest part of the marvel, at least for all who have any conception of the long laborious exertions by which the science of painting is mastered even by those who are fortunate alike in the hour, the country, and the physical and mental gifts of their birth.

If we consider for one moment the mass of portraits painted by Van Dyck before his thirty-fifth year, and then compare them with the output of any other portrait painter during a similar period, be he whom we will, the comparison will not be to Van Dyck's disadvantage. Like Reynolds however, it is only in portraiture that he maintains this high rank. His subject pieces, superb, accomplished, and passionate as the best of them are, have almost always something artificial, derivative, eclectic in them which prevents them from carrying perfect conviction. Unlike Reynolds, Van Dyck has possibly suffered in reputation from this defect. It is difficult otherwise to account for the comparative disesteem in which he is held, unless it be that painters have united to praise Rembrandt because his style does not compete with our modern fashions, and Velazquez because his method seems open to analysis and imitation, while we can no more imitate the splendid, easy precision of Van Dyck than we can analyze the knowledge and experience that lie behind it. Van Dyck has succeeded in concealing his science so perfectly that our hasty age has failed to recognize its existence. If there be any truth in the old proverb—and in painting at least it seems to hold good—some more keen-eyed generation will have to give him a higher rank even than that which his admirers claim for him now.

C. J. HOLMES.

[4] It would be easy to mention other examples, such as the double portrait of Killigrew and Carew, of his later time, or the portraits of the Princesse de Cante-Croix. The sketch at Cracow, known to me only by a photograph, appears to be even lovelier than the finished versions.

[5] Elena Grimaldi, wife of Niccolò Cattaneo; their two children, Clelia and Filippo, are the subjects of the smaller portraits.

[6] In spite of the unimpeachable evidence of his water-colour drawings, Van Dyck has not yet been accorded his true rank among the pioneers and the masters of landscape.

[7] We hope to give a reproduction of this picture next month. The sitter is the Marchesa Giovanna Cattaneo.



THE SWING, BY WATTEAU. IN THE JONES COLLECTION, VICTORIA AND ALBERT MUSEUM

EDITORIAL ARTICLE

MUSEUMS

AT the recent International Art Congress for the development of drawing a sub-committee meeting was devoted to the question of the position of museums as centres for education in art. The main idea, as developed by Mr. Kent of the Metropolitan Museum, was to discover in what ways museums might be made more serviceable to those engaged in teaching art whether practically or theoretically; but, incidentally, larger questions were touched on, questions which suggest far-reaching speculations. Dr. Polack, of Strasburg, went to the root of the question of the nature and purpose of museums when he said, admitting that he was putting it paradoxically and epigrammatically, that we must confess it would be better for art if there were no museums. Better for the student if he were always taken to see the object of art amidst the surroundings for which it was originally created, where he could realize the just proportions the particular work of art held in relation to its purpose. He should see the statue in its niche on the cathedral wall, the altarpiece in the chapel for which the artist designed it, even the bronze inkstand or the clock in the palace for which such articles of *vertu* were originally made. Dr. Polack went on to explain that our museums were originally the private collections of treasures and curiosities made by princely houses, and that these have gradually become the properties of the State or municipality. They are incessantly growing by the acquisition of fresh objects; their trustees and directors being impelled to this by a natural rivalry with other museums and as an inevitable outcome of the desire for classification and collection. They grow indeed by the mere momentum of their past movement, some of them with more, and some with less, consciousness of what their final form is to be.

With the growth of education and interest in the past, museums have come continually to take a more and more prominent place in public consciousness, and the time has arrived when the question of what exactly their function is, and what it ought to be, must be asked and solved. Boston must have the honour of having been the first place where this question has attracted serious attention, and where in the building of the new museum it is understood that a new solution of the problem is to be exemplified.

But before discussing that solution it will be well to admit that museums must fulfil different functions in different places. In towns like Siena, where the history of the town is itself almost identical with the history of its art, the town is itself a museum, and the museum becomes rather a shelter for works of art which have, for some reason or other, been uprooted from their proper positions, and might otherwise be lost or destroyed. And this is true of the greater number of the local museums of Italy. But even here the instinct for growth, the desire for acquisition, has sometimes impelled the authorities to hoard in museums works of art which had better have been left even to slow destruction in their original surroundings, and we are glad to learn that in Florence, at least, the long process of accumulation of even fourth and fifth-rate primitives has received a check, and that here and there an altarpiece has found its way back from the Uffizi to the chapel for which it was originally painted, to keep once more the company of the frescoes to which it formed the climax. Here, then, is one simple and intelligible function for museums in those

places where the local history is rich in artistic illustration—namely, the careful preserving of all the more important works of art which are homeless—and this should go hand-in-hand with an equally careful preservation of ancient buildings, and of such works of art as still remain in them, wherever possible keeping them *in situ*, or even returning others to the place for which they were originally intended. In such small and isolated centres of art production as some of the towns of Italy, South Germany and the Netherlands can show, we look to the museum as the central point of an art-historical interest that more or less permeates the whole town or district, and we should not demand of these museums that they should present us with a conspectus of the art history of the world. We do not want an inadequate collection of Egyptian sculpture at Siena, and even if it is amusing to come suddenly upon Altdorfers among the Siennese tricento painters, one would feel no loss if those two pictures hung with the others of the series at Nuremberg.

But in the great centres of civilization, in London, Paris and Berlin—still more in the great cities of America and our colonies—the museums fulfil quite other and more complex functions. Even Paris, though it has as continuous and noble an art history as any other town, has had such constant relations with the world at large that it is inevitable that its museums should correspond with that cosmopolitan outlook.

Such places, then, become, in proportion to their wealth or intelligence, world-museums, where the masterpieces of all periods and all countries are preserved and displayed for the more convenient appreciation of the greatest number of admirers. But alongside of these masterpieces of universal application and importance there creeps into these museums a vast mass of objects of lesser importance, and even the most skilful methods of arrangement as at present understood may fail to prevent these minor works from confusing the mind of the visitor and distracting an attention that had surely better have been devoted singly to a few objects of high importance.

As at present arranged, our great museums demand for their proper use an amount of concentration of attention, and an amount of knowledge of how to direct that attention, that it would be absurd to demand of the ordinary spectator. Who, for example, even among those who spend their lives in such studies, would dare to predict what the Louvre might not be found to contain were it once arranged so as really to exhibit its contents in a satisfactory manner?

And what would that satisfactory manner be? Whose convenience is to be considered most? There is the aesthete (if one may use the word once more without the associations it aroused in the eighties), who wants the great masterpieces of every kind arranged with the utmost perfection of surroundings, the most spacious and restful setting possible, and who wants to see them under conditions of the utmost physical comfort to himself, neither kneeling on the floor nor craning his neck to the ceiling. There is the professional art historian, who wants as many objects as possible of the particular kind he is studying to be grouped together, so that he can at least see them, though whether comfortably or agreeably, or with advantage to the display of their finer qualities, is a matter of minor importance.

There is the teacher, who wishes the objects to be arranged above all in historical sequence, because it is along the lines of historical association that it is most possible to arouse interest in the minds of

the young. Then there is the designer and craftsman, who wishes to have access to a large number of objects in such a way that he can make copies or notes of the technical methods employed, and to whom perhaps an object of second-rate quality may be more inspiring, and therefore more interesting, than a perfect masterpiece. And finally there is the grosser public without either the training or the capacity for artistic or purely historic interest, that wants to be amused. This last desire is but little considered in the older museums of Europe, but in provincial and colonial museums it has hitherto been the predominant object. It is best supplied by the exhibition of pictures in which a showy sentimental or melodramatic motive is treated with great illustrative skill and a total disregard for art. In the older galleries and museums the absence of these must be made up for by the supply of irrelevant information, such as the names of distinguished past owners, the price paid, or the time taken by the artist, if any of these are in the nature of the marvellous or exceptional.

It would not be a matter for surprise if the democracy were to insist that at least some part of those public funds to which it contributes should be devoted to the acquisition and exhibition of so-called works of art which would fulfil this last-mentioned function; but it is highly desirable that this kind of gallery or museum should not be confounded with museums which subserve the other functions. Until recent efforts have begun to turn the Tate Gallery into a serious collection of British art, that institution seemed almost entirely fitted for the purpose we have named, and its distance from our older museums was actually advantageous. As we have noted in the newer centres of civilization, in many provincial towns in the Colonies and in America, the democracy has begun by imposing its crude desires, and is only now beginning to recognize its duties towards genuine art and art history, and therefore in these places no such segregation of the various functions of the museum has, with the notable exception of Boston, yet begun.

Let us, however, assume that ultimately the 'popular' picture gallery is in a separate building or in a distinct part of the central building, so that the remaining functions of the museum, its serious purposes alone, have to be considered. How are the different claims on the museum to be met? They are the aesthetic, the art-historical and the technical.

Up to a certain point the aesthetic and the art-historical aims do not clash. It is on the whole better aesthetically to put together those pictures or objects which belong to the same moment of culture, which speak more or less the same language. The aims clash, however, when we come to the question of selection and acquisition. To the art historian a great many objects of low artistic merit are of absorbing interest, and yet the accumulation of these destroys that power of spacious and easy arrangement which we have postulated as essential to full aesthetic enjoyment. For the most part the older galleries recognized this difficulty in a vague half-conscious way by the formation of a Salon Carré or Tribuna, where the great masterpieces of various times were supposed to be shown to advantage, while the remaining rooms were arranged according to the dictates of art history. But in point of fact the arrangement of these distinctly aesthetic galleries was itself so grossly unaesthetic that the purpose was by no means apparent, and actually the modern Italian tendency, inaugurated by Signor Ricci, to follow purely art-historical lines has been

aesthetically advantageous. But one cannot doubt that the last word has not yet been said in the matter of arrangement. The aesthetic idea, demanding, as we have said, the power of full abstraction from surroundings and concentration upon one object at a time, must look forward to the time when small galleries will be arranged with only a very few—say, eight or ten—pictures in each, and when the surroundings will be quietly and discreetly harmonious, consisting of objects of art and furniture, tapestries and perhaps sculpture which are not of a kind to claim any special attention. Already at Boston, above all in the rooms devoted to the Simon Collection, great strides have been made in this direction. But even in the great museums a comparatively small number of works of art would be worthy of this elaborate exposition. In almost any *vitrine* at the South Kensington Museum, for example, one might select one or two objects which would gain immensely by isolation, and which at present suffer from the direct competition of inferior objects of a like kind. The spectator's powers are exhausted in making the selection; his power of attention is used up by the time he has determined which object he will really look at with concentrated appreciative power.

It will be evident then that the complete acceptance of the aesthetic ideal makes large demands on the space of the museum, and that these demands can only be fulfilled by a concentration of the objects not found worthy of this elaborate display.

The remainder of the museum could now be devoted unrestrictedly to art-historical and technical purposes, and it may well be that both these pursuits would gain by the change. It would be necessary to have rooms devoted to study on the plan of the British Museum Print Room—rooms where the technical designer would not only see, but handle, the objects which he could have brought to him from the reference shelves of objects of art; and what a gain this would be every technical designer knows well. Then the art-historical and purely educational aims might be consulted by the constant arrangement of special temporary exhibitions illustrating certain subjects, such as the development of particular types of design, of costume or what not. Used thus, a number of objects that now only disturb and confuse the spectator's mind would become of real value, and with such purposes in view a museum might even feel free to buy objects solely for their curiosity or their subsidiary interest. Thus at present pictures are bought, or supposed to be bought, solely on the ground of aesthetic merit; but with such a segregation of functions as is here indicated it would be within the competence of museum authorities to buy even pictures as illustrations of other arts, of jewellery, lace, armour or costume. Such is to some extent the ideal of a museum first worked out by a few enthusiastic officials at Boston, and to something of this nature it seems likely that the larger world-museums must approximate when they begin to be fully conscious of their purpose and position in the modern world.

It remains still a question whether, when all these desires have been satisfied as far as possible, there will not be in some museums a mass of more or less redundant material which would be more fruitfully employed in other museums, or even once again in private hands; but the speculations involved in this idea would lead us too far for consideration in the present article.



PORTRAIT OF MALIBRAN (?) ATTRIBUTED
TO INGRES. IN THE NATIONAL GALLERY



LA MAIN CHAUDE, BY J. F. DE TROY. PRESENTED TO THE NATIONAL GALLERY BY LIEUT.-COLONEL CROFT LYONS



ELISA BONAPARTE, GRAND DUCHESS OF TUSCANY, BY DAVID. IN THE NATIONAL GALLERY

THE FRENCH SCHOOL IN THE NATIONAL GALLERY[1]

FEW if any galleries are so complete as that at Trafalgar Square, and the absence of any representative pictures by the continental masters of the nineteenth century from the walls of the National Gallery had long been among the most serious defects in that wonderful collection. The defect, moreover, was rather aggravated than otherwise by such few modern continental pictures as we did possess, since Rosa Bonheur's clever painting of the *Horse Fair*, the *Blind Beggar* by Dyckmans and the like had no relation whatever to the living schools of art of their time. Their removal was thus an essential preliminary to any positive reform, since the modern continental paintings included only one work, a sound, unpretentious little landscape, which could be regarded as in any way deserving of a place in a great public museum. Now, thanks to the enterprise of Sir Charles Holroyd, and to the generosity of certain private collectors, among whom special mention must be made of Mrs. Edwin Edwards, the nation can show, at least for the time, a collection of modern work which, if far from representative as yet, is on the whole not unworthy of a place even in an institution where the general standard is so high as it is at Trafalgar Square.

Of the noble portrait of Mr. and Mrs. Edwin Edwards, by Fantin-Latour, presented to the National Gallery in the early part of 1905, we have already spoken.[2] None of the later purchases, gifts or loans to the French Section quite approach in importance this masterpiece of portraiture: collectively, however, they give it the setting which it merits and enable us to trace, with some approach to continuity, the rise of the modern feeling for landscape in France and, to a less degree, in the Netherlands.

Another valuable work, which ranks among Sir Charles Holroyd's most felicitous purchases, *The Parade* by Gabriel de St. Aubin, has been more recently[3] described and reproduced in these columns. Through the generosity of Lieut.-Colonel Croft Lyons, this side of French painting has been still further illustrated by *La Main Chaude* of J. F. de Troy, almost German in the precision of its treatment and the even coolness of its tones, yet, from that very evenness, perhaps, losing something of the spirit and movement which follow the lighter and more broken touch perfected by Watteau, but not beyond the reach of some other clever men, as the works by Lancret in the next room clearly prove.

The sound portrait of *Joseph Duereux* (2162) does something to fill another conspicuous gap in the national collection, but interest has been more generally aroused by the two female portraits, attributed to David and to Ingres, which form a link between the art of the eighteenth century and that of the nineteenth.

The warmer and more intimate aspect of David's talent has been discussed in THE BURLINGTON MAGAZINE so recently and with so much authority that it is needless to speak at length of his power as a portraitist. In the unfinished picture acquired by the National Gallery the mood is very different from that underlying the portrait of a boy which was reproduced in the May number of THE BURLINGTON.[4] In the *Elisa Bonaparte, Grand Duchess of Tuscany*, the note is one of Roman force and Roman rigour, the cold grey-blue of the landscape and the white of the dress

[1] We have to thank Mr. George Salting and Mr. J. C. Drücker for their courteous permission to reproduce works in their possession, and Mr. Hanfstaengl for the photographs used to illustrate the article.

[2] See THE BURLINGTON MAGAZINE for March, 1905 Vol. vi, pp. 492, 495.

[3] THE BURLINGTON MAGAZINE, Vol. xiii, pp. 151, 153 (June, 1908.)

[4] THE BURLINGTON MAGAZINE, Vol. xiii, p. 66.

being sharply relieved by the sash of vermilion. The very painting, too, lacks the delicate precision of touch, and the vibrant quality in the shadows, which give life and delicacy to Mr. Claude Phillips's picture: the touch, indeed, quite apart from its deliberate rejection of movement, variety and emotion, displays an actual insensitiveness to the finer gradations of form that is just a little disquieting. The heavy contour of the cheek, the modelling of the face, the setting of the head upon the neck, and the treatment of the hair suggest a possible explanation for the unfinished state of the picture on the ground that it failed to satisfy either the painter or the sitter. It is curious, too, that the portrait of so important a lady should have been started upon a canvas already used for a study of nude figures. Yet it can have been no bad likeness, or the Napoleonic traits in the features would not have asserted themselves so convincingly.

The charming portrait attributed to David's great pupil Ingres presents a more difficult problem. The admirable drawing of the features and the combination of extreme precision with character and spirit are not unworthy of Ingres, although certain passages, such as the modelling of the neck and the clever Netherlandish touch on the white drapery, make it necessary to assume that it is a very early work by him, not later than the first years of his stay in Rome. But Ingres went to Rome in 1806, two years before Malibran was born. By the year 1833, about which time, judging from the sitter's age and from the fashion of her dress, this picture must have been painted, Ingres was at the zenith of his power, and had produced some of his most grand and masterly portraits. It would therefore seem as if we should either have to give up the name of Ingres or that of Malibran in connexion with this most able and attractive little picture. If the name of Malibran be retained (and the likeness to her, as we shall see, is very strong) it is possible that the painting may be by the most renowned of Ingres's pupils. Hippolyte Flandrin, after winning the Prix de Rome, reached Italy in 1833, where he became the close friend of Ambroise Thomas, the famous composer. It is thus not only possible, but probable, that Flandrin, in company with the musician, should have met the gifted prima-donna during her triumphant tours in Italy with De Bériot; and if we suppose this little portrait to have been a memento of the meeting, the date, the dress, the sitter, the inexperience in certain passages and the overwhelming influence of the manner and spirit of Ingres can be completely reconciled.[5]

That the portrait is that of Malibran, and no other, seems almost certain when comparison is made with a painting recently exhibited in Paris at the Exposition Théatrale. To that interesting collection M. J. Samson lent a portrait of Malibran (No. 489), painted at Milan in 1834 by Pedrazzi, president of the Milanese Academy of Painting. Here Malibran is represented as Desdemona, and the portrait is stated (on what authority the catalogue does not say) to be the only one for which she ever sat. Even the little reproduction of this portrait in the catalogue of the Exhibition shows a startling likeness to the sitter of the National Gallery painting. The placing of the features is the same, the contour of the cheek is the same (though the cheek is slightly thinner in the Milanese portrait and the mouth looks older), the sly humour of the eyes is

[5] A critic of exceptional authority upon the practical part of painting considers that the treatment of the portrait is indubitably German, the smooth and rather petty handling of the drapery being, in his opinion, specially characteristic of German work of the time.—Ed.



MARSH AT ARLEUX DU NORD, BY COROT. BEQUEATHED TO THE NATIONAL GALLERY BY MRS. EDWIN EDWARDS



NOON, BY COROT. LENT TO THE NATIONAL GALLERY BY MR. GEORGE SALTING



THE WOOD GATHERER, BY COROT. LENT TO THE NATIONAL GALLERY BY MR. GEORGE SALTING

unmistakable, and the peculiar form of the tip of the nose and nostril is identical.

This attractive portrait, uncertain at the moment as its origin must be, is of some historical significance to the gallery in that it must be regarded as the single link connecting the French tradition of the eighteenth century with the Romanticism of the nineteenth. Only two months ago THE BURLINGTON MAGAZINE contained a reproduction of Géricault's *Passage of the Ravine*.[6] In the note describing the picture it was indicated how important a link that short-lived artist forms between two great periods of aesthetic activity. It is thus a matter of no small regret that at present the authorities of the National Gallery have been unable to establish historical connexion by acquiring any representative specimen either of Gros, with whom the change began, or of Géricault, by whom it was continued, not to speak of Delacroix, by whom it was consummated. Outside France, of course, paintings by these three masters are somewhat rare, and in the case of Delacroix it might be urged with some point that there was less reason for exertion than in the case of the other two. Not only are Delacroix's studies and pictures fairly numerous, though perfect examples are perhaps hard to find, but we have already at Hertford House one of his acknowledged masterpieces. If the Wallace Collection is to be regarded, as many are apt to regard it, as a kind of supplement to the National Gallery (and, indeed, if we are to consider our national representation of French art with any complacency we must so regard it), we may be content for the moment with leaving a very great and important master like Delacroix unrepresented at Trafalgar Square.

At the risk of seeming to depart from strict historical sequence, we must also express a regret that so far no example of the genius of Daumier has been added to the gallery, either by loan or purchase. In England Daumier's time has not yet come. We are still inclined to look upon him as little more than a caricaturist or a satirist who from time to time amused himself by making brilliant sketches in oil. When, however, the great figures of the nineteenth century recede from us with the progress of time, they begin to appear in true perspective, and as they do so the seemingly slight and arbitrary art of Daumier rises higher and higher on the horizon. Nowhere in the whole art of Europe is there any figure which can be compared with him in the absolute decision with which he separates the elements of his subject that are pictorially expressive from those that are merely accessories. Even his great forerunner, Rembrandt, is less audacious ; even his greatest follower, Millet, makes more concession to public liking for sentiment and prettiness.

Those two words show at once why Daumier is underrated in England. As a nation we have a reputation for duplicity because other nations do not understand that we are essentially sentimental ; in art we have produced a certain number of great masters as a natural reaction from our general tendency to adore prettiness. Our misunderstanding of Daumier is thus natural. It is also deplorable, because important works in oil by Daumier have long been rare and are now almost unobtainable. Nor can the fact that England possesses hardly any of them be ascribed to bad luck. For some years one of his supreme masterpieces, a subject from 'Don Quixote,' was on exhibition at a London gallery and for sale at an inconsiderable price. It was offered in turn to every collector in the country, and at last, as such a stern and forceful design was bound

[6] BURLINGTON MAGAZINE, Vol. xiii, pp. 188, 209 (July, 1908.)

to do, passed into the possession of the Berlin Museum. It is impossible that such an opportunity can recur, and whatever subsequent additions the French section of the National Gallery may receive, our disdain of such an example of one who was perhaps the most important force in France during the whole century, not excepting even the great Puvis de Chavannes, is irreparable.

When we come to the so-called 'Romantics,' the men of 1830, the gallery is more fortunate, though even here there are some gaps still to be filled. The two little pictures by Isabey may first be discussed, as they illustrate not unfairly the course which the movement took in the case of the smaller men. If we compare the clever *Fish Market at Dieppe* of 1845 with *Grandfather's Birthday* of 1866, we shall see how in twenty years the art which in its earlier phase was at least fresh and effective, though essentially slight and theatrical in treatment, descended to mere common picture-making, as trivial and much less capable than the formal *genre* painting of the eighteenth century on which it was supposed to be an improvement. Isabey, of course, has a certain place in art as the principal descendant of Bonington, but the place is not a high one, and his later work certainly does not deserve wall-space in any collection where the standard is so high as it is in the National Gallery.

The examples of Corot lent to the gallery by its generous supporter, Mr. George Salting, together with the poetical oil study bequeathed by Mrs. Edwin Edwards, go far to represent this charming master as well as even our gallery ought to represent him. This indeed would be the case were they supplemented by a single typical example of his early style, of that cool, rigid precision in which his contemporaries were unable to see any merit, but which now appears to us as by no means an unworthy foundation for the more fluent and mysterious treatment of landscape which he invented in later life.

Of the two smaller examples of Corot's work lent by Mr. George Salting, one, *Evening on the Lake*, has already been described and illustrated in this magazine.[7]

The second, *Noon*, might well be regarded as a companion picture. It has the same freshness, the same spontaneous quality, although it is pitched in a different key of colour and represents the warm shimmer of mid-day instead of a cool twilight. The material of this little study is no more than the material of many a study by Rembrandt: a level plain, a clump of trees, a cart and horse in the foreground, and a sunlit plain in the middle distance. These are all the materials Corot has used, yet by extracting from each just precisely that quality which suits the mood of the picture, he has attained a unity of technique as well as a unity of sentiment comparable with that which we find in the work of the great Dutchman. If, in a sense, his appreciation of the fibrous, woody quality of the trees, of the fierce glow of the sunlight on white walls and distant levels, of the material construction of a cart, or the anatomical structure of the horse that draws it, and of the modelling and solidity of the ground is less incisive than that of his predecessor, he might claim to have done in his own way something which his predecessor avoided, in that he has steeped his sketch in light and colour, whereas Rembrandt produced his effects by means of light alone. Those, too, who can follow the technical part of the painter's work cannot fail to take pleasure in the simplicity and directness of the brushwork whereby this whole panel

[7] BURLINGTON MAGAZINE, Vol. xi, p. 226 (July, 1907).



THE BENT TREE. BY COROT. LENT TO THE NATIONAL GALLERY BY MR. GEORGE SALTING



SUNNY DAYS IN THE FOREST, BY DIAZ. LENT TO THE NATIONAL GALLERY BY MR. GEORGE SALTING



THE STORM, BY DIAZ, LENT TO THE NATIONAL GALLERY BY MR. GEORGE SALTING

of delicately adjusted tones seems to have come into being within the space of a single hour, without one moment's hesitation or re-touching.

Even more of the freedom of a momentary sketch is seen in the view of a *Marsh at Arleux du Nord* bequeathed by Mrs. Edwin Edwards. This, too, is exceptional in Corot's work. His spirit is rarely moved by such a grim and cheerless landscape as this marsh presents, with its wind-blown reeds, its ruffled water, scanty trees, and cheerless, rainy sky. It is, indeed, a kind of subject which we are apt to associate rather with Constable, but if we imagine it for a moment placed among a collection of Constable's sketches, such as that in the Victoria and Albert Museum, we shall be able to see immediately where the difference between the two men lies. In Constable's work we should surely find the dramatic note more forced ; the contrasts of tone would be stronger ; the handling would be more restless and broken ; the colour, too, would probably be sharper. Corot, even in the presence of a dramatic natural fact, retains something of the balance and moderation proper to his Latin blood. In consequence, his statement is more restrained than that of the Englishman. His contrasts of tone are quieter, his handling more modest. True, in the hasty scratches in the foreground, made apparently with the handle of his brush, we seem to have a trace of unusual excitement, although the rapid scribbled line gives just that element of spontaneity and emphasis to the sketch which it might otherwise seem to lack from its cool, studied temperance.

In the two larger canvases lent to the gallery by Mr. Salting, *The Bent Tree* and *The Wood Gatherer*, Corot appears in his most characteristic and central manner, that of the student of Claude. In *The Wood Gatherer* the resemblance to Claude is specially strong, and those who have some acquaintance with the work of the older landscape painter will have no difficulty in seeing how his opposition of green-grey trees to grey-blue sky and distance has been translated by Corot into terms of modern paint. So far, indeed, does the resemblance go that it is difficult to feel in the presence of these mature works of Corot that the scenery represented is that of France. Surely only in Italy, and in the Italy of Claude, does the sunlight fall just so upon white walls and stately ruins crowning far-away hills. In vain do we attempt to connect these charming willows and birches, these stretches of purely northern undergrowth, with any real country of the north. The atmosphere that surrounds them, the very forms and masses they assume inside the frame recall an older art which is invariably associated with Italy, and we can less easily think of Corot as an original master than as a reincarnation of Claude, not perhaps Claude the painter of elaborate classical composition, but rather the Claude of a thousand exquisite studies in sepia, which, in their delicacy, their freedom, their delight in wide expanses of light and air, have been equalled and surpassed only by the similar drawings of Rembrandt.

The composition of *The Bent Tree* contains a motive which was a favourite one with Corot ; but all who have examined such a series of Claude drawings as that at the British Museum will see that the motive is just such a one as we might have found there, and that this cool, accomplished picture is, so far as its ultimate invention is concerned, no more than what a fortunate study of Claude might become if interpreted by a gifted painter. Yet such a judgment would not be wholly fair to Corot. The simplicity which

Claude attained only in his sketches is more apparent than real, and those who have practised the art of painting with any intelligence agree in recognizing that it is not the first word of art, but the last. It is the result not of imperfect statement but of most perfect omission, and Corot's eminence among the landscape painters of the nineteenth century is due to the fact that he among them all has known most consistently what a good painter ought to omit. His art might not unfairly be described as the essence of landscape, rather than as landscape itself; and we do not come to the essence until we have gathered the flowers from which the essence is distilled.

While Corot is thus fortunately represented, Théodore Rousseau, his great contemporary, still awaits the honour of being illustrated, even by a single picture; and Daubigny, to many perhaps the most uniformly sincere and delightful of the Romantic landscape painters, is, to say the least of it, unlucky. The *Willows and Fishermen* attributed to him shows none of his usual taste in design nor his usual charm of colour, nor his light, caressing touch. Yet fine works by Daubigny are still not unfrequently seen, so there is no reason to be anxious because the first example of him which has been hung in the National Gallery does not illustrate his genius to the extent his admirers could wish.

Diaz, as a rule a much inferior artist, shows to much greater advantage. Not only is he represented by two works instead of one, but both the paintings are above his common average. The earlier of the two, *Sunny Days in the Forest*, presented to the gallery two years ago by the executors of Mr. Charles Hartree, may not be a very powerful picture, but it is undeniably a pleasant one, straightforward in plan, harmonious in colour, and steeped in sunlit air. It has the merit of being executed with more taste and precision of touch than were usually granted to an artist whose reputation is certainly greater than most of the works that have come from his hand would really warrant. The larger picture of *The Storm*, lent by Mr. Salting, stands still higher above the general average of the man's work. Though somewhat scattered in the disposition of its masses, and perhaps a little theatrical in its forcing of abrupt contrasts of light and shade, its paint is more fused and its colour more free from meretricious spots and spangles than in the majority of the works of Diaz, and one might think that for the moment something of the sterner spirit of Rousseau or Courbet had inspired one whose normal mood verges upon the trivial. In no other picture with which we are acquainted does Diaz come so near to being on a level with the greater masters of the school with whom his name will always be associated.

From these masters, who form a definite part of the group of Romantics, we must pass to that admirable artist Fantin-Latour, and to Boudin, the Havre sea-painter. Of how many famous names does that passage involve the omission! We might, perhaps, spare the great Salon successes of the past century, even if doing so involved the sacrifice of such notable names as those of Alfred Stevens, of Ricard, of Paul Baudry. But just as in the earlier section we have no example of Prudhon, so in this later we have none of Rousseau, or Millet, or Courbet, or any of the great Impressionists, of Chassériau or of Puvis de Chavannes.

Apparently, the lighter side of French art in the nineteenth century has alone been considered by the authorities. The graver and more serious side of the nation's



ROSES, BY FANTIN-LATOUR. BEQUEATHED TO THE NATIONAL GALLERY BY MRS. EDWIN EDWARDS



THE DRAWBRIDGE, BY JAMES MARIS. LENT TO THE NATIONAL GALLERY BY MR J. C. DRUCKER

achievement during that period is represented only by the noble *Portrait of Mr. and Mrs. Edwin Edwards*, a gift and not a purchase. Were it not for the existence of several life-size portraits of the same gravity and completeness, Fantin-Latour would perhaps have to rank among the best masters of *genre*. His poetic little figure compositions, in spite of their singular charm of colour and fanciful design, with his more dramatic lithographs, do not in reality rise to the heights reached by the great creative artists, and so it would be on the admirable still-life pieces which form the bulk of his work that his fame would chiefly rest.

No example of his imaginative figure work has yet found its way to Trafalgar Square, but his still-life painting is represented by two pictures, one a small study of *Apples*, the other a delightful group of *Roses* which, like the large portrait, the gallery owes to the generosity of Mrs. Edwin Edwards. Painted in 1864, this little canvas represents Fantin's power and taste at their best. The picture is full of light and colour. Its luminous character is emphasized by the adroit scraping of the background, while the whites are flushed with pale tints of daffodil yellow and rose, and contrasted with touches of definite pink, sprays of pale blue, and fresh green leaves. As the reproduction will show, the fragile complexity of the blooms is also most delightfully suggested, so that altogether this little canvas is in its degree a masterpiece.

The cool and airy harbour scene by Boudin presented by the National Art Collections Fund closes the series, so far as France proper is concerned ; but elsewhere in the gallery a loan from Mr. J. C. Drücker of a group of examples of the modern Dutch artists, who owe much to Paris training, may be said to continue the line of succession. The brilliant little specimen of James Maris, which by the owner's courtesy we are permitted to reproduce, shows that painter to unusual advantage. His work is more matter-of-fact than that of his gifted brother Matthew, less genuinely sincere than that of his French predecessors. Its temper is rather that of the older school of Dutch painters, one of consistent good sense, balance and sound workmanship, but a temper that avoids the risk of experiment in new fields, or of too emphatic statement. To that avoidance of risk James Maris owes no doubt much of his worldly success. He can always be depended upon to supply a sound picture, just as good as scores which he has painted before ; but by that very reliability he is excluded from the ranks of the greater artists, whose experiments, even when they fail, are more interesting and more stimulating than other men's successes.

In reviewing once again the whole question of the French school at the National Gallery, it is evident that Sir Charles Holroyd has a great and difficult task before him, if he is ever to place it on anything like an equality with the other schools now represented there. One or two purchases of the older masters of the eighteenth century, such as the sound painting of a group of musicians attributed to Rigaud, do much to fill the room devoted to earlier work, while the collection at Hertford House covers most of this ground so fully that there is no pressing need to cover it a second time until more glaring *lacunae* are filled.

But when once we come to the close of the eighteenth century, Hertford House ceases to be so helpful. Though the French pictures of the nineteenth century are numerous there, and the catalogue includes many well-known names, only

Delacroix is so well shown that there is no pressing need for any further representation of him at Trafalgar Square. The taste which formed the Wallace Collection, though admirable in many ways, inclined always to the lighter side of art. Gaiety, sentiment, sparkle, prettiness: these we find everywhere, but rarely or never do we receive a hint that nineteenth-century France gave birth to some of the gravest and most majestic among the artists of Europe. When time has sifted the wheat from the chaff, these solemn and powerful figures will assume their proper prominence. In the Ionides collection in the Victoria and Albert Museum they are represented, with the exception perhaps of Courbet, chiefly or entirely by sketches or unimportant canvases. At Hertford House, with the single exception of Delacroix, they fare even worse.

We still need typical works by Gros and by Géricault to establish connexion with the eighteenth century. We still need a first-rate example of Ingres—which, owing to his high market value, will be an almost impossible thing to find—and a fine Chassériau too, though that for the moment is practically hopeless. Daumier is indispensable ; so is Théodore Rousseau ; so is Millet. Then Manet, Monet, Degas and their companions call for notice, and we ought possibly to include Alfred Stevens and one or two picked examples of portraiture. These acquisitions may be made in course of time, but the case of Puvis de Chavannes is more critical. His easel pictures, never numerous, are now absorbed almost beyond hope of recovery. One of the very last was seized by Mr. Lane for Dublin ; another is in the possession of a well-known English artist ; a third, the early and not very typical *Beheading of St. John the Baptist*, is at this moment on view in the Franco-British Exhibition. From what source is the nation to procure a representative work of this very great master ?

This hasty and imperfect list is sufficient to show what a task lies before Sir Charles Holroyd and the trustees in their endeavour to strengthen the gallery at its weakest point. It is to be hoped that in setting about this important undertaking they will keep in mind the necessity of sacrificing much to get really essential things and no others. The space at the disposal of the gallery is limited, and to crowd it either with works of the second order, or with works by good men who happen to be still better represented in some other London collection, would be a mistaken policy. One such essential masterpiece the gallery acquired by the generosity of Mrs. Edwin Edwards. At the moment, by the generosity of a great private collector, it houses several others. We earnestly trust that in completing what has been so fortunately started, the authorities will keep in mind the necessity of restricting their purchases to first-class painters and to first-class examples of them, for in dealing with comparatively modern work that bold patronage is the only road to security. American collectors have been so successful in this field that we have a hopeful augury for the future of the National Gallery, now that a real beginning has been made.

A WATTEAU IN THE JONES COLLECTION

BY CLAUDE PHILLIPS

THE heading of this note will doubtless in itself cause some surprise. No painting of the French school among those which, as an accompaniment to the furniture, porcelain, and objects of art, are arranged in the gallery specially set aside at South Kensington for the exhibition of the Jones collection, is ascribed to the greatest of the 'small masters.' We have there, ranged on the line, the *Madame de Pompadour* of Boucher, an original version of which exists also in the collection of Baroness Alphonse de Rothschild; *La Surprise*, one of the best authenticated and most characteristic works of Jean-François de Troy, in the style deliberately adapted by him from the painters of *fêtes galantes;* and then a typical though not quite first-rate Pater. Side by side with these pieces hangs a painting, *L'Escarpolette* or *The Swing*, which is modestly ascribed to the French school of the eighteenth century. And to this canvas, so excellently reproduced here that a detailed description, at any rate as regards subject and central motive, becomes unnecessary, students of the period—myself included—have hitherto paid too little attention. It bears the number 121, and its sight measurements are: height 2 ft. 3¼ in., and length 2 ft. I have many a time passed it by, or glanced at it with indifference, deriving from a too hasty inspection the impression that it nearly resembled the *panneau décoratif*, or, as we should call it, decorative canvas, of Lancret, as we see it in numerous examples in the eighteenth-century gallery of the Louvre and elsewhere.

Passing on to this picture one day from the Pater, the De Troy, and the Boucher, I suddenly derived the impression that here was a canvas which, notwithstanding its extreme simplicity of motive, its unpretentious aspect, somehow made the Pater look rather futile, the De Troy rather dry and harsh—made the Boucher, too, notwithstanding the sheen of the Pompadour's exquisitely fashioned white-satin robe and the pearly delicacy of the flesh-tints, appear somewhat crude and artificial, in its forced contrast between the figure and the landscape background. In the *Escarpolette* the depth and gradation of the atmospheric environment is far more truly observed and rendered; the figures take their natural place in it, and we have not merely personages standing out against a landscape, but a scene duly furnished with figures which form an integral part of it and fall naturally into their proper places. The sky melts insensibly from pale gold to faint rose, much as it does in the Louvre version of *L'Embarquement pour Cythère*; the decorative treatment of the branching trees and the loosely handled foreground is Watteau's own. It is, indeed, very similar to that which we find not only in the masterpiece which is nominally only the sketch for the more carefully elaborated *Embarquement* in the Royal Palace at Berlin, but in *L'Amour Paisible* (otherwise *L'Amour à la Campagne*) and many other typical pieces both of the earlier and the later time. The closer the examination of the picture, the more the conviction grows that we have here a genuine Watteau, painted, judging by its technical peculiarities, somewhere between 1715 and 1720.

The moment that, taking his courage in both hands, the critical observer has hazarded the attribution to the master himself, innumerable points suggest themselves in support of it. Among these are the pose of the lady's figure, the inimitable way in which her green satin petticoat is *troussé*, the peculiar fashion in which the satin's folds wrinkle into longitudinal pleats or break into large gleaming surfaces. Note, moreover, the character of the hands, the strong, sinewy legs, the prominent calves of the amorous swain so anxiously ministering to the delight of the slightly disdainful maiden, who might well be christened '*L'Indifférente*,' so little does she care for anything save the rhythmic balance of the swing. Even more entirely convincing, to my thinking, is the background, half decorative, half real—and wholly delightful. The treatment of tree-trunks, branches and foliage is so characteristic of Watteau, and of him alone, that these passages *must* surely be from the hand of the master himself, unless we are to believe *L'Escarpolette* to be the work of a highly skilled forger. And this is so obviously not the case, this is so obviously not the way in which a forger would proceed in imitation, that discussion of such a supposition—and none such has hitherto been indulged in—appears wholly unnecessary. Lancret, even in that early Watteau-like phase which is so well illustrated in the Wallace Collection—especially in the *Fête in a Wood* (No. 448), the *Conversation Galante* (No. 422), and the *Italian Comedy Scene* (No. 465)—does not get, or indeed strive for, exactly this type of tree-trunk, branch and foliage; and Pater's slightness of touch, his brilliant emptiness, are still farther removed in technique and feeling from this broad and masterly, if avowedly not much more than decorative, handling of landscape. The foreground is rendered with precisely the same looseness yet certainty of brush that marks the Louvre version of the *Embarquement*. Observe, again—and this, though seemingly only a small point, is really one of great importance—the light, sketchy rendering of the ivy which clings to a tree-trunk in the foreground. Bind-weed and other creepers—it is difficult in this kind of hasty decorative rendering to differentiate—are treated

elsewhere in precisely the same fashion. To obtain proof of this we need only refer to the Berlin version of *L'Embarquement;* to the great *Amusements Champêtres,* No. 391 in the Wallace Collection ; to the *Mezzetin* of St. Petersburg ; and to a dozen other works belonging to the maturity of the painter. The reproduction here given of a well-known drawing in three chalks, one of a great series in the Louvre, shows that it contains no less than eight different views of the very female model that has served for this *Escarpolette* or *Swing* of ours ; the ninth head being, as I take it, that of the young man who in the picture becomes the pseudo-shepherd so intent on setting in motion the swing upon which is agreeably balanced the fair form of his cold and self-centred mistress. No pose of the woman's head in the picture exactly answers to any one of the studies in chalks, but it is easy to see that in these he has been seeking for the right one—to be attained, however, only in the picture itself. And this brings me to the only real difficulty that confronts us. This man's head, so masterly in the drawing, is so little masterly, so nearly caricatural in the picture, that we receive a slight shock. Is it possible to believe that Watteau is answerable for it ? I can only account for this inferiority of execution and caricatural character on the alternative supposition that the head was either very hastily and imperfectly completed, or has subsequently suffered much from rubbing if not some other too drastic process of cleaning. But the figure of the Anxious One (*L'Anxieux*)—as I should like to call him—is in all other respects as convincing as the rest, and this one curious blemish cannot be allowed to weigh against so many striking points of contact and conformity.

Why then, it will at once be asked, has *The Swing* hung for so many years unrecognized on the walls of the gallery which enshrines the by no means impeccable, yet very rich and varied Jones collection? Why has no specialist among the many who have of late years devoted themselves to the subject recognized it among its fellows, now quite accurately labelled—the unaccountable error made in giving De Troy's signed and engraved picture *La Surprise* to Watteau having long ago been put right ? The thing is strange—and yet not so very strange, after all. In the first place it would be a gross exaggeration to put forth *The Swing* of the Jones collection as a masterpiece, or, indeed, as anything more than a charming decorative piece, nearly approaching to, though not quite corresponding with the *panneau décoratif.* It is certainly not a decoration pure and simple, in the sense that *L'Eté,* one of the famous *Quatre Saisons* series done for the dining-room of Crozat's sumptuous mansion,[1] is ; or in a line with the *Escarpolette* and the *Dénicheur de Moineaux,* those two *panneaux décoratifs* (the latter not to be confounded with the little oil painting, of the same name and design, in the National Gallery of Scotland), which are now only known through the engravings of Crépy fils and Boucher respectively. The colour-harmony of bluish-green, blue and pink in the central figure of the woman is pretty enough ; just such an arrangement, indeed, as we find, treated with less *finesse* and charm, in the decorative canvases of Lancret and those who would appear to have worked with him—but for Watteau not a very distinctive or a very distinguished harmony. There is little here of that marvellous inventiveness in the combination of scintillating, soft-gleaming, and deep-glowing tints into a tonality of perfect evenness and harmony that we enjoy, for instance, in the Louvre *Embarquement,* in the *Concert,* the *Harlequin and Columbine,* the *Gilles and his Family,* all three in the Wallace Collection, and, above all, in the great *Amusements Champêtres* and *Rendez-vous de Chasse* belonging to the same unsurpassed group of works gathered together at Hertford House. It will be remembered how in the former canvas wonderful combinations of amaranth, blue, and silver sparkle and vibrate against the dark green of the forest background, in strong, delightful contrast with one frank, ringing harmony of scarlet and imperial yellow ; how in the latter the sheen of pale blue and pale pink, beautifully combined, is heightened and yet tempered by a whole gamut of cinnamons, browns and buffs. The colour-scheme of the *Escarpolette* in the Jones collection is merely charming and appropriate, typically *dix-huitième siècle,* but hardly typical of Watteau as we know him. It may well be, all the same, that we are here at the fountain-head, and that the relatively commonplace if undeniably effective arrangement of pale, bright tints, so common in French eighteenth-century art, descends from Watteau himself, as he is to be seen in these mainly decorative canvases, of which not many have survived. The general tonality, the general aspect of the *Escarpolette* is, moreover, falsified to a certain extent by the yellowish varnish with which it is covered. The favourite motive of the Swing, as an incident in the *fête champêtre*—the Lover delighted with the innocent content of the Beloved, and gladly her slave during these moments of ephemeral happiness—occurs several times in the *œuvre* of Watteau : for instance, in the decorative canvas *L'Escarpolette,* engraved by Crépy fils, and so often reproduced ; and again in the *Agréments de l'Eté,* now only known in the engraving by Joulin. But in no instance is the rendering of the subject at all similar, either in design or sentiment, to that which we note in the decorative picture of the Jones collection, in restoring which to the most exquisite of all

[1] Now in the collection of Mr. Lionel Phillips at Tylney Hall, Winchfield, Hampshire ; reproduced by the Arundel Club in their issue for 1906.



DRAWING IN THREE CHALKS. BY JEAN ANTOINE WATTEAU. IN THE LOUVRE



1. EARLIEST STYLE : SEVENTH AND SIXTH CENTURIES B.C.



2. EARLY DEVELOPMENT



4. FASHIONABLE STYLE OF THE FIFTH CENTURY



3. EARLY AND TRANSITIONAL STYLES AFTER THE PERSIAN WARS



5. THE FILLET : FIFTH CENTURY



6. THE MELON COIFFURE : SECOND HALF OF FIFTH CENTURY

French masters I hope that I may be supported by other students of the man and the period.

In a wholly different spirit—a spirit much less pastoral and more Parisian—is conceived the famous *Hasards heureux de l'Escarpolette* of Fragonard, of which incomparably the finer version is in the Wallace Collection. Here the love-god is mischievous, sarcastic, and yet indulgent. The patient and unsuspecting father it is who works the swing, while the gallant, no longer timid or anxious, but, alas! only too enterprising, rejoices in his opportunity. Watteau's little pastoral world is amorous with decency, with reticence and a charm of pensiveness even in sensuous delight; as Verlaine has it, its lovers only half believe in their own felicity. Fragonard's idylls, whether of the alcove or the thicket, are swifter in action, more audacious, and informed with a poetry of a much lower order; with him the flame leaps up, bright and warm, neither restrained nor directed into the straight path; but the passion, short as it is swift and ardent, soon burns itself out, leaving only ashes behind.

HAIRDRESSING AMONG THE ANCIENT GREEKS

BY DR. A. KOESTER

IN keeping with the stiff and rigid ceremony, the outward expression of an affected dignity, which was popular at the courts of the ancient oriental rulers, there is noticeable in the Chaldean-Assyrian dress, but more particularly in the manner of wearing the hair, something uncommonly affected and artificial—I might almost say something rigid and hard—that arouses in us a vague sense of discomfort, and makes us feel at the same time the uncomfortableness and the constraint which the wearer of such a coiffure had to suffer.

Exactly the opposite is to be found in Greece, where we can follow the development and changes of the many and varied styles of hairdressing from the earliest times by means of the numerous statues and busts dating from all the different epochs of classical antiquity. Impatient of all constraint, the Greek of the heroic age left his long, waving hair unbound, and falling carelessly in heavy masses over back and shoulders in picturesque disorder. And even down to the seventh and sixth centuries B.C. this flowing hair, bound only by a narrow ribbon round the head, was the usual mode for both men and women, the only distinction being that the latter generally wore the hair somewhat longer, and as adornment, instead of the simple, narrow ribbon, an ornament of gold plate, or a higher, more imposing diadem, or even a string of pearls (fig. 1).

However simple and natural such a style of hairdressing may appear, it yet allowed, to a certain extent, an abundant variation according to the taste of the wearer and the demands of the prevailing fashion. At first three or four locks were separated from the mass of flowing hair, on either side behind the ears, and then drawn forward over the breast, where they hung down loosely, but carefully separated, in more or less rich waves. The rest of the hair was combed backwards without any regard to the natural parting of the hair by the crown of the head, the whole falling simply backwards from the diadem or band. Sometimes the back part of the diadem or of the ribbon runs directly on the nape of the neck under the hair, so that the latter falls over it; but sometimes also the combed-back hair is still held fast by the hair-ribbon, thus resembling a hoop pressed down upon the head. In some cases, too, the mass of hair at the back was even tied together by a second ribbon below the diadem.

The Greek statues in archaic style, which show this manner of hairdressing in great numbers, do not give us an absolutely faultless picture of the coiffures of that time; or rather they do not impart an absolutely correct impression. From this, however, we are not to infer that the creator of such a statue has 'touched up,' or represented something different from what was customary in real life; but rather to impute it to his own artistic poverty. The art of earlier times is lacking in an adequate medium of expression, and this is more particularly the case with the plastic arts. The artist was not yet able to represent everything in such a way as to be an exact reproduction of the real. Both the separate strands of hair and the wavy, flowing mass the sculptor sought to reproduce by furrows with crosswise cuts, so that a kind of squaring results which gives the appearance, not of loosely flowing hair, but of a number of braids and plaits laid over the head. This misapprehension of the artistic intention of the artist is all the greater, as the statues now lack the colours which once contributed, in no small measure, to the bringing out and imparting of the true impression.

It was, of course, the front hair which offered the most scope for varied and elaborate arrangement. But there was a general tendency to push the hair forward over the brow in order to make the latter appear smaller—a low, narrow forehead being considered a mark of beauty. Generally, the front hair was either parted or else laid in flat semi-circles round the brow and temples. The

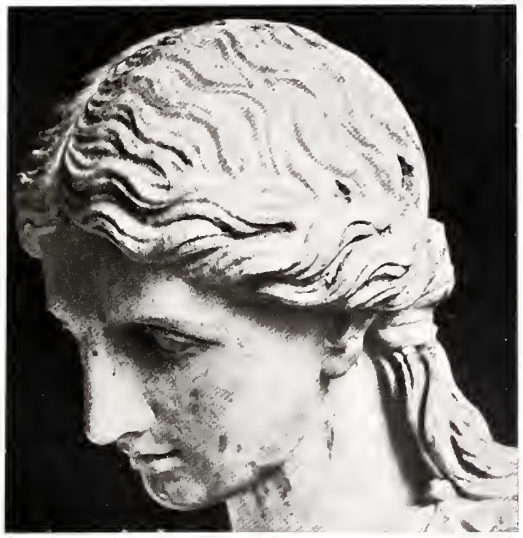
single strands ran in even, wavy lines parallel to the hair-band; or sometimes little tufts of hair were drawn forward, and each tuft twisted into a snail-like or button-shaped curl, which curls then surmounted the forehead in several rows, one above the other, like a wreath. This fashion was very popular also with men. By a combination of these two methods of arranging the front hair, an already rather complicated coiffure was created. Immediately in front of the diadem a part of the hair, about two fingers' breadth, lay in horizontal waves, and below these two rows of snail-shaped curls; or else the curls welled out immediately beneath the diadem, and were finished off with a border of smooth hair. This combined arrangement of the front hair is often to be found in antique works of art; but we must not take it for a reproduction of an actual coiffure in all cases. In many cases we have to deal with an ornament made of gold-plate to imitate the natural lines of the hair, which was fastened over the forehead. And as the colour which once brought this ornament into sharp relief is now lacking in the statues and busts, it is not always possible to state with certainty whether, in individual cases, such an ornament or actual hairdressing is in question. There can be no doubt that it is very often the latter.

Sometimes, instead of rolling up the locks of hair in front of the diadem into button-like spiral curls, the separate strands were brought rather far forward, and allowed to hang low down over the forehead, where they ended in little curls twisted into a spiral form (fig. 2). This style has already something affected and artificial about it, especially when combined with a careful treatment of the tresses falling over the breast, as, for example, in the well-known statue in the Acropolis Museum at Athens (fig. 2), in which the front tresses are twisted into the form of a rope.

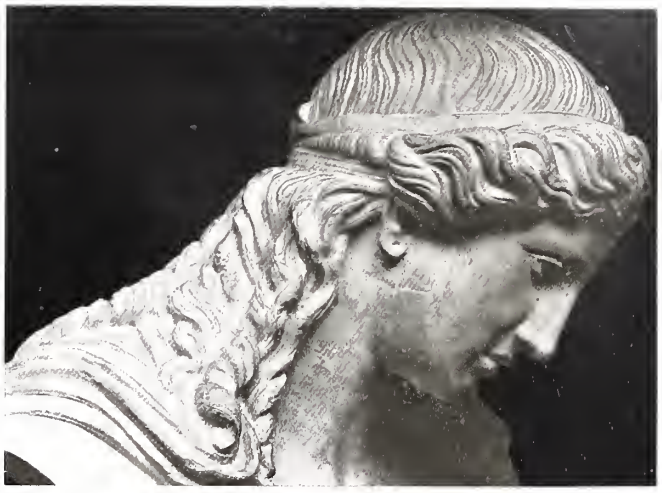
At the time of the Persian Wars, which made such a deep cleavage in all spheres of Greek culture, a change in the style of hairdressing also becomes noticeable, in which the busy toiling and striving of the succeeding epoch are reflected. The aristocratic arrangement of the daintily dressed front hair, and of the symmetrical tresses falling over the breast, which necessitated a measured and dignified bearing and address, disappeared, and a coiffure more favourable to the free and unhampered movement of the body came into prominence. The first step, the taking up and binding of the loosely flowing hair, was, it is true, made even a considerable time before the Persian Wars, especially where the free movement of the body was hampered by long hair, as we may learn from numerous copies of the paintings on ancient vases; but not until the fifth century does the tendency of the new mode, particularly in the hairdressing of the women, really assert itself. The manner in which the hair was put up was, of course, extremely varied, and thus a rich diversity of styles was made possible. The oldest mode, which was at the same time very popular with men, is the most simple. The loose hair was raised behind and fastened at the back of the head by means of the hair-ribbon. When the hair was short, only the ends were fastened; in case of a longer growth, the hair was drawn through the ribbon so that the ends hung loosely down over it. Fig. 3 gives us a good picture of this manner of hairdressing; it proves also that the transformation of the fashion did not take place suddenly, but that the new mode was evolved gradually out of the old. The figure on the right in our illustration still keeps to the arrangement of the earlier time: with the stiff curls low on the forehead and completely covering the temples, and with these, as innovation, the back hair bound up just above the nape of the neck, whilst the figure on the left still gives the preference to the older fashion of streaming hair, a proof that for a time both modes were worn side by side. Sometimes even the loose tresses hanging over the breast were still worn while the back hair was put up. In the course of the fifth century this bound-up bunch of hair dwindled to a roll or twist which was worn in several ways. The most popular mode, especially in the classical age, was the arrangement to be seen in the magnificent bronze head in fig. 4. The long front hair is parted in the middle, and combed back on either side, while the back hair is turned up at the nape of the neck and coiled into a roll or twist. This style is already to be found in the sculptures of Olympia as well as in those of the Parthenon. A somewhat different form, in which not only the back hair but also the front hair was drawn together into a roll, appears to have been less popular with the women; as was also, for instance, the coiffure worn by the *Electra* in the well-known relief, in which the front hair is rolled over a band, while the back hair flows down unbound.

Still more firmly than by the hair-ribbon or the roll was the hair kept together by a kind of net or sack, as we may observe in various figures from Olympia. Sometimes this sack surrounds or envelops the entire mass of hair, reminding one of a cap or band as worn by Italian girls to this day when at dusty work. Also in the antique coiffure as early as the fifth century we find this hair-sack frequently replaced by a long fillet wound several times around the head (fig. 5), and taking up and binding the hair in a great variety of ways. Where the growth of hair was not so luxuriant, a simple ribbon sufficed to secure the coiffure.

In place of the separate locks of hair which we have met with in the earlier manner of hairdressing, there appears in the fifth century the plait or braid.



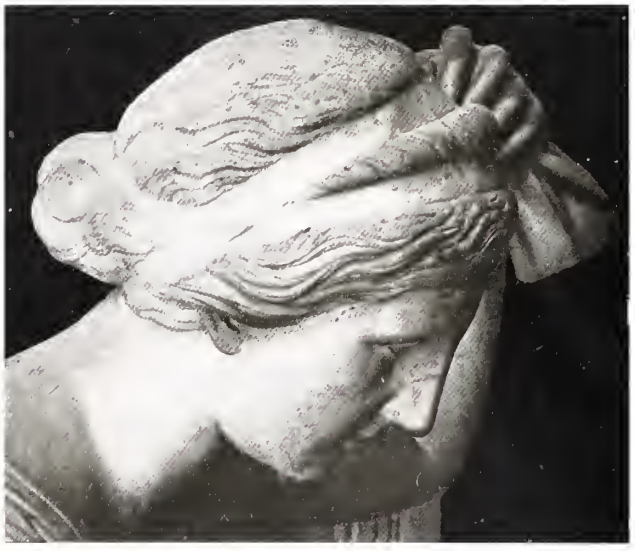
7. FIFTH CENTURY, SIMPLER MODE



8. FIFTH CENTURY, COMBINATION OF FASHIONABLE AND SIMPLER MODES, WITH DOUBLE RIBBON



9. ANOTHER USE OF THE DOUBLE RIBBON



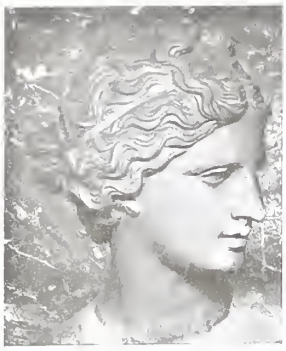
10. THE KNOT AND DOUBLE RIBBON



11. DEVELOPMENT OF FIG. 4: THE ROLL WITH WREATH



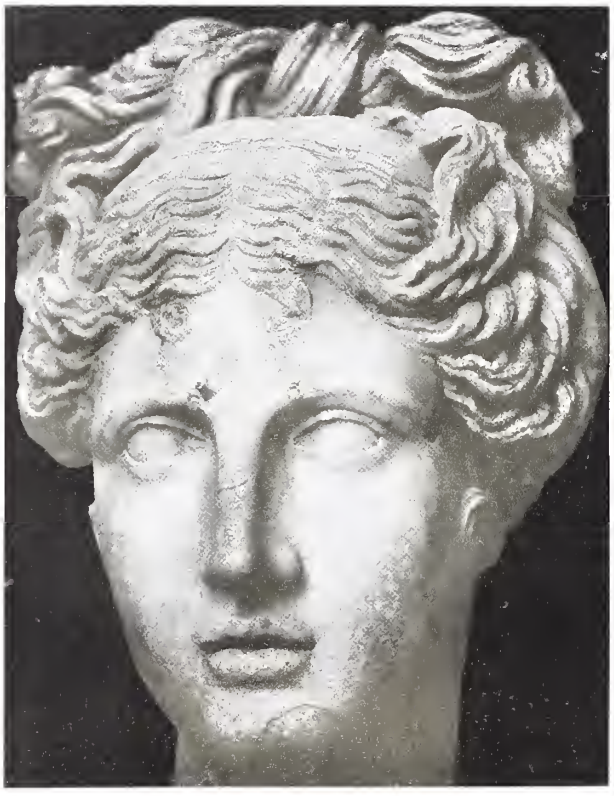
12. THE ROLL WITH DIADEM



14. FURTHER STAGE OF FIG. 13



16. DEVELOPMENT OF THE BOW COIFFURE



15. THE BOW COIFFURE: FURTHER STAGE OF FIGS. 13 AND 14



13. TREATMENT OF SIDE LOCKS



17. HELLENISTIC PERIOD

This braided hair, it is true, does not hang down, but two plaits from the mass of hair growing especially thick on the temples run from the ears backwards, cross each other at the back of the neck, and are then laid around the head like a fillet and knotted together above the middle of the forehead. These plaits served more as a fastening than a real disposition of the hair, as they were laid over the hair combed back from the parting, pressing it firmly to the head. Frequently, too, a portion of the hair is brought back from the parting over the front part of the braids so that they are covered up and not visible from the front. Besides this arrangement of double plaits, both parts of which begin behind the ears and are crossed at the nape of the neck, there is another style somewhat different, in which the two plaits begin at the back of the neck, where they then separate on either side, thus binding up the coiffure exactly like a hair-ribbon. The first arrangement appears to have been worn more in Attica. Within the limits of this leading *motif* of the two plaits wound about the head there still remained a wider field for the display of individuality and fancy in the arrangement of the front hair, according to the age and taste of the wearer; and the works of art of the fifth century which have come down to us reveal quite a number of variations in this style of hair-dressing. We find both the so-called cork-screw curls and the small symmetrical snail-shaped curls sometimes combined with plaits hanging down over the ears; or, again, the front hair curled low on the forehead, or even the richly elaborate coiffure of the maidens of the Erechtheion. In the latter a mass of curled hair covers the temples, and is then combed backwards and kept firm by braids; at the nape of the neck is another mass of flowing hair tied at the shoulders with a ribbon, and, besides, two thick braids beginning behind the ears and drawn forward over the breast, in the same manner as the stiff locks of a century earlier.

A peculiar mode of hairdressing which arose in the second half of the fifth century is the so-called 'melon' coiffure, as seen, for example, in the fine head, fig. 6. The entire mass of hair is separated into several portions running from the forehead straight back over the head, each portion being separately curled and twisted, and then arranged in locks running parallel one beside the other. This coiffure, which we meet with in the school of Pheidias and his pupils, was also a favourite *motif* of the school of Praxiteles, and as a coiffure remained popular up to the Hellenistic age, as we learn from the portraits on coins of some Hellenic queens who are represented wearing their hair in this manner. In the time of the Roman emperors the melon coiffure was again brought into fashion and was much worn, especially by young girls.

Besides this more or less formal arrangement of the hair as worn in the fifth century in Greece, the simple and natural coiffure remained in use, and for young girls, also, the flowing, unbound hair, as we may see in the Relief of Eleusis, or the prize runner in the Vatican, or, again, in the considerably younger head in Madrid (fig. 7). On the last-mentioned head the combed back hair is bound at the nape of the neck with a double ribbon and then falls over the shoulders in a mass of separate locks.

One may regard the coiffure which Kephisodotos, for example, presents to us in his *Eirene* (fig. 8) as a combination of the fashion which allows the hair to fall in flowing lines over back and shoulders, and that in which the hair is pushed carelessly back from the front, more or less concealing the temples and cheeks, and then bound with a ribbon at the nape of the neck in a simple knot. In the coiffure referred to, the hair is not parted, but is combed down from the crown equally on all sides, in the manner of the latter end of the sixth century. The mass of hair thus drawn towards the front is then divided above the middle of the forehead, twisted slightly and then wound round a ribbon laid rather low down across the brow and head in such a manner that it is only visible in the centre of the forehead, being concealed as far as the ears by the hair which falls over it in loose waves, and is then drawn through the ribbon behind the ears and allowed to fall in long flowing curls over the shoulders. Another ribbon encircles the head a little higher up than the first, binding the hair combed down from the crown on all sides, which then hangs down from the nape of the neck in twisted locks. We might regard the older front roll of hair as a forerunner of this style, only that the front hair rolled around the band is much firmer and tighter and has consequently a more severe and conventional effect.

The employment of two ribbons, as shown by the head of the *Eirene*, is often to be observed in the golden age of Greece; for instance, in the works of art near to Praxiteles and his school, and above all in the great master's most prominent work, the *Head of Aphrodite of Knidos* (fig. 9). Whilst in the *Eirene* of Kephisodotos the first ribbon is wound about the head so low down that it touches the forehead and is brought back immediately above the ears, in the *Aphrodite* of Praxiteles the ribbon is laid across the head and runs less horizontally. The second ribbon lies at a distance of about two fingers' breadth and parallel to the first, and almost over the middle of the head. Essentially different is the division of the hair with regard to the crown of the head, which is not taken into consideration at all. The hair is combed straight back from the front in loose, flowing waves, and tied together

with a ribbon just above the nape of the neck, so that where the hair is particularly thick or long a great bunch or shock of hair is the result. In the head in question there is only a bunch of hair, which certainly makes a graceful and harmonious picture executed in statuary, but could scarcely have been so arranged in reality, and is rather to be considered as a knot, such as is to be seen in fig. 10.

The charming, somewhat older head to be seen in the *Niobids* at Florence displays an unusually graceful variation of the simple coiffure formed by two hair-ribbons. As in the *Eirene* of Kephisodotos, the hair is parted above the centre of the forehead, regard being had to the natural parting, and combed back on either side. The front hair still falls partly over temples and cheeks, so that the ears are half concealed, and then unites at the nape of the neck with the hair coming directly from the top of the head, to form a knot. The whole coiffure is held together by two rather broad bands, which cross above the ears. By the manner in which they are pressed down into the hair, causing it to well out between them, the loose and carelessly graceful style of the whole arrangement is particularly emphasized.

In the earlier period, the first half of the fifth century, we had met with a coiffure in which the hair at the nape of the neck is twisted round the ribbon in the form of a bunch or coil (fig. 4). This style came into vogue again at a later period, although in an entirely free variation, only the principle being the same, as may be seen in a *Head of Persephone* in the Capitol. The hair is parted and combed backwards, and, beginning at the sides, is rolled around a ribbon into a loose coil, the ribbon being visible only in front. A further evolution of this coil or roll is displayed to us in fig. 11. The band is here represented by a wreath, around which, however, only the hair meeting at the nape is twisted. In the *Aphrodite* (fig. 12) a diadem takes the place of the wreath. There was one arrangement which was more or less common to both the last-mentioned coiffures; *i.e.*, from the forehead and the temples a mass of hair, separated from the rest, was taken back to the knot behind. Another principle, differing somewhat from this, asserted itself in another arrangement of the hair, which was very popular throughout a long period. We can follow its evolution from the very beginning up to its richest expansion. Fig. 13 shows us a head which still belongs to the fifth century, and reminds us of the works of earlier times in the treatment of the upper part of the head, whilst in front the hair is parted and combed simply backwards. But not all of it—and that is just the decisive innovation. In a line with the middle of the forehead on either side two locks of hair are separated from the rest; they have escaped from the general procession to the knot at the nape of the neck, and go their own way running farther upwards. The next illustration (fig. 14), representing the head of an *Aphrodite* in the Louvre, shows us the new style already in a more advanced stage. On either side of the parting which runs to the centre of the forehead a quantity of hair has separated from the rest, and now crossing over the ribbon runs almost parallel to the parting in wavy tresses of considerable length. At the top of the head the rolled-up ends of these tresses approach each other so closely that they are just touching. This contact naturally leads in the next stage of the development to a combination which at first appears as a simple braiding or knotting, but soon takes on the form of a more or less complicated bow.

Within the limits of this coiffure abundant variety could be obtained, according to the taste and fashion of the time. Sometimes it is a single modest lock on either side of the parting which has escaped, to mingle at the top of the head with the corresponding lock coming from the other side. Sometimes there are several locks, as, for instance, in the beautiful head in the British Museum (fig. 15). The hair, taken up in the form of a bow, often starts from immediately above the middle of the forehead on either side of the parting, then again from above the temples, thus leaving free rather a large space between them, and allowing the front hair, which is parted and lies close to the head, to remain visible (fig. 15).

A very instructive example of the rich possibilities to which the 'bow' coiffure lent itself, and the variety of ways in which it was worn by the ladies of a later period, is given by fig. 16, the *Three Graces* in the Louvre. Especially since the time of Alexander the Great, when courtly luxury and extravagant splendour began to be displayed everywhere, the feminine head-dress also took on the most various shapes, till then unknown. This was, of course, especially the case in the luxurious capital cities of the Seleucids, the Ptolemies and the other Diadochi; and the rich commercial cities of Greek culture, with Ephesus, Miletus, Smyrna, etc., at the head, were not far behind. The elegant women and young girls of that time, who adorned themselves with the most costly raiment, also bestowed the greatest care upon the form of their coiffure. The beautiful ringlets of Queen Berenice, immortalized by poets and painters, were almost proverbial, and Lucian emphasizes with great eloquence the gracefully-coiled coiffure of beautiful women, as do also the later Greek epigrammatists. A good example of the complicated and extravagant hairdressing of that period is furnished by a head in the Jena collection (fig. 17), the coiffure of which in its cunning and much twisted arrangement is already passing over into the style of the Roman period, which produced the most marvellous structures in the coiffure of the Julian empresses.

QUATTROCENTO BOOK COLLECTING—I

BY G. T. CLOUGH

WHEN in the fifteenth century the Italian Humanists started on that mission of 'waking the dead' which was to open their countrymen's eyes to the glories of ancient literature, they created such a demand for copies of the classics, that, if Germany had not relieved the strain by the introduction of the printing press, Italy must herself have invented it. For the defects of the manuscript system, as employed for the production of books, were patent and exasperating; its inaccuracy being even more adverse to efficiency than its tediousness. The preciousness of the existing codices of classical authors, which forbade their being entrusted, on any but the rarest occasions, to professional copyists, compelled the utilization, when additional copies of an author were wanted, of a modern version more or less faulty to start with; and, as each ignorant copyist added his own blunders, variations from the original went on increasing with a compound interest of inaccuracy until, as Petrarch tells us was the case in his day, an author whose style was originally obscure acquired such a further accretion of obscurity as to be in danger of being laid aside as hopeless. Yet the reception given to the new invention by the nation that was to benefit by it was the reverse of enthusiastic. The conservatism of human nature made patrons of literature cling to books executed after the method employed in the production of the original codices, and attach special value to those written in a hand resembling the so-called Lombard penmanship of the tenth and eleventh centuries, while the marginal decorations and the beautiful illuminated capitals, which embellished the copyist's handiwork, and were the last part of the text to be exchanged for the typefounder's more restricted ornamentation, were attractions that were most unwillingly surrendered. The German extraction, moreover, of the new process would not recommend it to minds that, unprophetic of the high service that was to be rendered by German criticism in the coming centuries to Italian art and literature, held Germany to be a land of benighted and hopeless barbarism.

It is out of this crisis in the book trade—this period of hesitating and reluctant transition between manual and mechanical literary reproduction—that a volume of reminiscences has come down to us from the pen of a Florentine bookseller, Vespasiano da Bisticci, which, in the form of short biographies of the leading literati and book-buyers of his time, throws light, not only upon the arcana of book collecting in the fifteenth century, but upon the high literary purpose that impelled and informed it. The advantages which Vespasian's position as the leading bookseller in Florence, and for the time in Italy, gave him for learning the aims of the literati and wealthy magnates who frequented his *scrittoria*, or sent him commissions, and the naïve enthusiasm with which he appropriates their opinions, make his book fill a *rôle* in the history of Renascentine literature similar to that occupied by Vasari's in the history of Renascentine painting and sculpture, and as such have earned for it hearty appreciation from the general historian of the period. By its help, too, the art critic is enabled to gauge more effectively the strength of that neo-classical revival which, permeating Florentine literary society, could not fail to affect the practice of her artists, and thus increase the number of those deviations, from the sacred to the classical type of subject, which her sculptors and painters were allowing themselves as the result of Roman excavations. Profane subjects lodged in private houses not being, like altarpieces, specially protected by their sacred character from destruction whether the result of accident, or of Savonarolan bonfires of 'vanities,' it is probable that literary pictures, like Piero di Cosimo's *Cephalus and Procris*, and Botticelli's *Calumny of Apelles* were executed for the ornamentation of private dwellings in larger numbers than their frequency in our galleries, relatively to religious ones, would authorize our concluding. Venice has sent down to us in Titian's so-called *Sacred and Profane Love* and in Marc Antonio's version of a lost Giorgionesque picture illustrating a passage in the Virgilian commentator, Servius, memorials of the bond existing between her literati and her painters, and it may be reasonably concluded that the association between the two professions in Florence, the centre of the neo-classical reaction, would be no less intimate and fruitful. More important, however, in its bearings upon the art of the Renaissance, than any direct literary inspiration given by the Humanists to painters and sculptors, is the solvent influence which they exercised upon the minds of clerical patrons, by removing their prejudice against the study and unrestricted treatment of the nude, a matter so vital to all progress in figure drawing.

It is difficult for any one conversant with the tone of mediaeval society, including that of its gothic grotesque carvers, to imagine such a picture as Botticelli's *Birth of Venus*, free from all sensual suggestiveness as it is, being commissioned even by a lay mediaeval patron; and, on the other hand, when a state of society had been reached in which good churchmen talked of Christ as 'the supreme Thunderer,' and a cardinal could speak of his dead friends as 'gone to take part in Bacchic dances with the gods of Olympus,' it is not easy to imagine minds so constituted exercising any very

severe Puritanical criticism upon pictures or sculpture submitted to them.

The Humanists then, when they first felt stirring within them the impulses which were to create and mould the modern world, did not, as some would nowadays recommend them to have done, turn their faces towards the unexplored regions of natural science ; but, giving literary culture the first place in their efforts, devoted themselves with passionate ardour to the promotion of the study of the great writers of antiquity. Here, however, they were met and obstructed at every turn by the corrupt condition of the existing copies of the classics, so that the emendation of their text, by collation with that of early codices, presented itself as the preliminary condition to any effective progress. Add to this consideration the impression prevailing in their minds, and, as the event proved, only too well grounded on fact, that the specimens of ancient literature current among Italian scholars represented only a moiety of the legacy bequeathed to posterity by Greek and Latin authors, and that in far-distant German convents or Levantine monasteries manuscripts which were necessary to the completion of the oracles of their faith were perishing, and one can understand the zeal with which men compassed sea and land upon the chance of the recovery of a few moulder-ing parchments. Human life itself was cheap in their eyes when weighed against the rescue from annihilation of a fragment from Cicero or Quintilian, and it was the crowning proof of Germany's literary ignominy that manuscripts in her convents were consigned to dungeons, *teterrimi et fedissimi carceres* where their message was denied all utterance, and which 'were not fit quarters for human beings, much less for books to be placed in.'

The course of public events favoured the Humanists in their quest for ancient manuscripts. First, the Council of Constance took such of them as were poor officials of the Papal Curia, or great ecclesiastics' secretaries, into a region that, if they could overcome their horror of going into 'the bowels of the Alps,' was exceptionally likely to re-ward the investigations of experts. Favoured by this opening, Poggio Bracciolini found in the dust-heap of a convent at St. Gallen, among other treasures, certain treatises of Cicero's which were new to Italian scholars, and made what his friend Bruni called the 'immense acquisi-tion' of a complete copy of the Institutions of Quintilian. Then the advancing tide of the Mahommedan invasion drove before it to Italy an increasing number of impecunious Byzantine fugitives, carrying precious Greek manuscripts among their scanty belongings, and being furnished, some of them, with more or less of ability to translate them. For knowledge of Greek was rare in the ranks of the earlier Humanists. Until they could acquire it, Latin versions of Homer had to content them ; and Greece surely never had stronger testimony paid to the magic of her influence over men than when Italian literati, of whose character humility was decidedly not a distinguishing feature, put themselves to school to famishing Byzantine fugitives—*Greculi esurientes*—who were poor creatures, the most of them.

The treasures of classical learning which the Italian Humanists recovered for themselves sink into insignificance when compared with their acquisitions for wealthy patrons of the classical revival. Fortunate indeed did the poor scholar consider himself who came upon an early codex which had escaped the search of Cosmo de' Medici's corps of far-posted commercial agents. The best of them felt all competition with the banker's long purse to be hopeless, and, placing the gain to literature above their own private advan-tage, put the great collector on the scent of rare documents of whose existence intelligence had reached them. Poggio Bracciolini's position as secretary at the Papal court gave him special opportunities of getting from delegates of Northern monasteries, whom business brought to Rome, in-formation about the contents of their libraries, and the power of putting pressure upon witnesses who might prove reticent or recalcitrant in their attitude. It may be imagined what a stir was made among Humanist collectors when in 1429 a certain Nicholas of Treves arrived in Rome with a cata-logue of a number of early codices, which he could put his hands upon when wanted, and which, as Voigt, who tells the story, suggests, had almost certainly been obtained surreptitiously from some German convent. In their number were portions of Cicero, a complete copy of Gellius, a Curtius, with the rare first book, and, transcending all the rest in importance, a Plautus, of which twelve of the comedies were unknown to Italian scholars. The richness of the booty was so great that the Florentine expert, Niccolo Niccoli, when informed of it by Bracciolini, suspected imposture. But after sundry disappointments the books arrived in Rome and were sold, not to Bracciolini, but to his friend, the wealthier Cardinal Orsini. Instantly all the collector-magnates of Italy—Philip Maria Duke of Milan, the Marquis Leonello d'Este, and Lorenzo de' Medici—besiege the fortunate purchaser with requests for permission to take copies of the Plautus. Only to Lorenzo de' Medici, when he came up to Rome to pay his respects to Eugenius IV on his election to the Papacy, was the precious manuscript lent by its owner. It was most reluc-tantly returned, and now reposes in the Vatican.

Previously to this, and a quarter of a century before the fall of Constantinople, a Sicilian book-dealing Humanist, named Aurispa, had paid a visit to that city and swept it so bare of Greek manuscripts, sacred and profane, that complaints

were made to the reigning emperor of the scarcity of theological books produced by his depredations. These last he sent before him to Messina. Having made Constantinople too hot to hold him by the wholesale character of his purchases, the man arrived in Venice in the spring of 1423 with no less than 238 volumes of classical authors in his boxes, having been reduced to selling his clothes to raise the last of the purchase money. Among his treasures were copies, more or less complete, of Plato and Xenophon, of Demosthenes, Diodorus, Strabo, Lucian, and Dion Cassius. But the gem of the collection was a Sophocles and Aeschylus combined in one volume, which is now in the Vatican library and which takes precedence of all other authorities for priority of origin and accuracy of reading.

Vespasian gives to one of his heroes, Niccolo Niccoli, the credit of having secured Pliny's letters for the perusal of Italian scholars. News had reached him of a perfect copy of that author to be found in a convent at Lubeck. The intelligence is passed on to Cosmo de' Medici, and he, setting a relation of his residing in the neighbourhood to work, brought such pressure to bear upon the monks that he secured it for a hundred florins of the local currency. The purchase must have been a surreptitious one, 'for there was a lot of trouble, *grandissimo inconveniente*, about it afterwards,' says Vespasian, 'both to the monks and to the agent who bought it.' Even shadier transactions, amounting to positive theft, characterized the negotiations for other books, if we may judge by the frequency with which scholars, who obtained the loan of some manuscripts from their new owners, were pledged to secrecy as to their place of custody, and the tardiness with which important new discoveries in the literary world were sometimes given publication. We may imagine how painful would be the conflict taking place in such cases in the mind of the collector between prudence and vanity, between the desire to give literary evidence of the value of his acquisition, and the fear of reclamations from an indignant former owner. This was the seamy side of Quattrocento book collecting. Its nobler element is displayed in the readiness with which the Humanists, when no such fears oppressed them, put their libraries at the disposal of their fellow-students. It was not every one who, like Cosmo de' Medici, could build and furnish libraries in three separate localities of Florence, and complain at the end of the year if the drafts on his bank showed dilatoriness on the part of the contractors ; but greater admiration will be felt by the modern book collector for the humble scholars who, being, like Coluccio Salutati, 'lords of their other possessions, but the slaves of their books,' yet gave their fellow-students the run of their libraries, upon the principle that works which were written for all mankind's enlightenment should be placed unreservedly at its service. Such generosity, of course, was not without its attendant risks. Aurispa, the Sicilian Greek scholar already mentioned for his book-dealing activity, earned a most unenviable notoriety among the Humanists by his dilatoriness in returning borrowed books, and his tricky excuses that he was under the impression they had been presented. To this was added marked deficiency in reciprocity, so that Filelfo had to tell him that he knew 'no one freer in accepting literary favours, or more stingy in granting them.' Voigt singles him out as a specimen of the collecting spirit carried to its furthest expression—'the spirit that possessed books only to possess them, and that sold them when an exceptional offer would give the owner the means of securing further prizes.'

It is probably owing to Cosmo de' Medici's profitable experience of the leakage that went on of manuscripts that were in churchmen's custody, that a mandate, to be found in Gaye, of the Florentine Signoria was issued in 1441 to the *operarii* of the churches and convents within their jurisdiction, calling upon all such institutions as had libraries, whether great or small, to have ready within two months' time a detailed catalogue of the books in their possession, the accuracy of such catalogue to be certified by a public notary. Cosmo's own ideas in book buying were on such an extensive scale, that they far outran the scanty stock of ancient codices with which even Vespasian could supply him, and the bookseller's corps of amanuenses, to the number on one occasion of forty-five, was engaged in executing his commissions. The great book collector's patronage was such an important factor in every department of Florentine art that his revelations to his crony Vespasian, in some temporary mood of expansiveness, of the motives that urged him to his successive building projects, are of exceptional interest. His remarkable political success sprang mainly, according to the bookseller, from an accurate diagnosis of his fellow-citizens' morbid impatience of pre-eminence on the part of any one of their number ; a failing which this veiled despot met by 'in every step that he took so acting that it should appear to proceed from another, not from himself.' 'Envy,' he used to say, 'was a plant growing in most people's gardens, that should not be watered, but allowed to wither,' a maxim, it will be remembered, that found practical expression in his rejection of Brunelleschi's too magnificent design for his own dwelling. But this fear of exciting envy, or becoming too prominent among his fellow-citizens, was in some conspicuous instances overmastered by another trait in his character, the Renascentine passion for posthumous fame, which drove him at all risks to build convents, adorned with sculpture and frescoes, and furnished with costly libraries, and to express to Vespasian his profound regret that he had not begun spending

money over buildings ten years earlier than he had done, so as to secure for himself and his family that 'laurel crown' of posthumous celebrity which, in view of the fleeting nature of his fellow-countrymen's gratitude, he felt would now be denied them. Florentine gratitude for Cosmo's services was of greater tenacity than the statesman credited it with; but Vespasian's story has value for its forcible presentment of the glamour exercised by the prospect of posthumous fame over Renascentine imaginations, and its emphatic reminder of our obligations to it for Renascentine masterpieces. Vespasian was much impressed with the tenacity of the statesman's own memory, and in particular with his ability to give the bookseller the name, 'an awful German name,' of the former owner of a book he wanted, and which he had not seen for forty years previously. Among his vines at Careggi, in the pruning and grafting of which, according to Vespasian, he was a skilful and enthusiastic operator, the great burgher could, it is pleasant to think, find relief from the burden of statecraft, and lay aside possibly for the moment that cynicism which his low opinion of human nature imposed upon him. Neither Cosmo nor his son was fortunate in the form taken by their high esteem for Donatello, the *semplicità* of whose nature, to use Vasari's expression, rebelled as strongly against the superfine clothing given him, Vespasian tells us, by the former, as against the agricultural worries attending the management of the farm that Piero presented him with.

NOTES ON VARIOUS WORKS OF ART

A TERRA-COTTA BUST OF THOMAS THIRD EARL OF COVENTRY, BY JOHN MICHAEL RYSBRACK

In these days the value is being gradually more generally recognized of the models in terra-cotta, executed by sculptors themselves, as compared with the works completed in marble, in most cases by other hands than those of the original designer. This is particularly the case with many of the admirable busts executed in England during the latter part of the seventeenth century and the earlier part of the eighteenth. Portrait-sculpture then reached a high pitch of excellence, some of the leading artists being English, with a characteristic style of their own, though the best-known were of foreign extraction, such as Rysbrack, Scheemakers, and Roubillac.

The terra-cotta busts modelled by Roubillac have for long been admired by art-lovers and critics, and have met with something like due recognition. Those by Rysbrack are probably as numerous, but their merits have not been so generally perceived. John Michael Rysbrack was the son of a painter at Antwerp, his mother being a Frenchwoman. He therefore combined something of the great Flemish tradition with the *verve* of the French temperament, which latter quality was to be seen in later days in the work of Roubillac. Rysbrack came to England about 1720, when about twenty-seven years of age, and was noted for his skill as a modeller in clay. Before long he became the leading sculptor in London, and the recipient of numberless commissions for statues, monuments, and busts, enjoying a vogue which lasted until the rise of Scheemakers and Roubillac, as serious competitors. Among other works Rysbrack executed a bust of Charles I from a study of portraits by Van Dyck and a cast of the famous bust by Bernini. This bust of Charles I may be the origin of numerous later copies which are to be found in many places. It seems most probable that it was Rysbrack who executed the fine bust of Oliver Cromwell in the House of Commons, which is falsely attributed to Bernini. Some little time ago there was discovered in a secluded corner at Badminton, the seat of the Duke of Beaufort, a small bust of a youth, which was inscribed on the back 'Thomas, Earl of Coventry, Aetatis sua X.' The bust, which measures about 19½ inches in height and 13 inches across the shoulders, is modelled in terra-cotta, which was covered with thick coats of discoloured paint. The coats of paint having been removed by Messrs. Brucciani and Co., the original handiwork of the artist became revealed, and his signature, 'Mich. Rysbrack,' was found on the base. The bust is a singularly attractive and pleasing portrait of a child at that date. A pathetic interest attaches itself to the bust. In May, 1691, Thomas Coventry, afterwards Viscount Deerhurst, married Lady Anne Somerset, daughter of the first Duke of Beaufort, and in 1699 he succeeded his father as second Earl of Coventry. In August, 1710, the Earl of Coventry died, leaving his widow with an only child, who succeeded his father as third Earl of Coventry, but died at Eton College on 28th January, 1711, in his tenth year. It is this boy of whom the bust here reproduced is a portrait. Widowed and childless, the Countess of Coventry returned to Badminton and her own family. For more than fifty years she survived her husband and child, and at her decease she left her property to the Duke of Beaufort. Rysbrack was employed to make for Badminton busts in terra-cotta of the second and third Dukes of Beaufort. On one of these occasions he must have been employed by the Countess of Coventry to make this bust of her son as a memorial of her great sorrow.

A resemblance in style between this bust of the Earl of Coventry and the anonymous terra-cotta bust of John Hampden, in the National Portrait Gallery, seems to point to the latter bust being also the work of J. M. Rysbrack. LIONEL CUST.



TERRA-COTTA BUST OF THOMAS THIRD EARL OF COVENTRY, BY JOHN MICHAEL RYSBRACK. IN THE COLLECTION OF THE DUKE OF BEAUFORT



TERRA-COTTA BUST OF THOMAS THIRD EARL OF COVENTRY, BY JOHN MICHAEL RYSBRACK. IN THE COLLECTION OF THE DUKE OF BEAUFORT

A TERRA-COTTA BUST OF THOMAS THIRD EARL OF COVENTRY, BY JOHN MICHAEL RYSBRACK

GIULIO CAMPAGNOLA[1]

LESS than a score of engravings and two or three drawings make up the whole accredited work of Giulio Campagnola, but these and the few facts that are known about his life suffice to lend great fascination to the study of his personality. Born of a learned father in Padua about 1482, Giulio grew to be a youth of wonderful versatility and promise, reaping much praise, while still under seventeen, for his knowledge of Greek and Hebrew no less than for his skill as painter, miniaturist, engraver and musician. In 1498 he was attached to the court of Ercole I, at Ferrara; in 1507 he is working in Venice. The last notice we possess of his life occurs in the will of the famous publisher, Aldo Manuzio (16th Jan., 1515), which contains a clause requesting his executors to have some new cursive type cut by Giulio Campagnola (a practice in which he had a distinguished predecessor in Francesco Francia). If there is any further limiting evidence to the date of his activity, it may be found in one of the prints added by Dr. Kristeller to Galichon's list,[2]—*i.e.*, the *Two Nude Women* (an allegory on life and death). It is a copy after an undated print by Ludwig Krug, which can hardly be earlier than 1516. That Giulio's death probably occurred within a few years of this date seems to me to find its chief support in the circumstance that the plate of *Shepherds in a Landscape* (P.K. 9) was only brought to completion by Domenico Campagnola, who was Giulio's artistic heir, though the family connexion remains unestablished. The figures added by Domenico are absolutely in the manner of the engravings which he dated in the years 1517-18, and it is natural to suppose that the addition was made about the same period. It is scarcely probable, however, that he would have done it during Giulio's lifetime. In the same connexion it may be noted that one of the few drawings attributed with certainty to Giulio is a study for this print in Paris. Dr. Kristeller has good reason, I think, to reject the supposed original study for the engraving of *St. John the Baptist* (a magnificent figure of Mantegna's dignity, set in a Giorgionesque landscape), which is now in the École des Beaux-Arts, Paris (formerly in the Galichon collection). There is little doubt that other drawings by Giulio remain to be discovered under the names of Titian, Giorgione, Domenico Campagnola, Basaiti, or what not. An excellent example was recently afforded by Mr. Sidney Colvin in his publication of the Oxford Drawings. Considering the reports of Giulio's versatility, one almost expects discoveries of his work in other mediums under alien names, but Dr. Kristeller does no more than tentatively suggest his authorship of the *Visitation* in the Academy at Venice (No. 95; phot. Anderson; labelled Titian).

To approach Dr. Kristeller's catalogue (which includes twenty numbers) more closely, I am able to accept, without qualification, sixteen of the eighteen reproduced, the last two (Nos. 19 and 20), *St. Geneviève* (Liechtenstein Coll., Vienna) and a *Landscape with a Shepherd and a Woman playing a Flute* (Budapest, National Gallery), being unknown to me, and in fact not at present to be found in the collections where they were noted some years ago by Dr. Kristeller. I cannot accept No. 10, a *Youth seated gazing at a Death's Head*, the artistic quality and technical character of which seem to be far nearer to a *Nativity* of the Campagnola school signed **F И** 1515 (B XIII 367, 1). Though the manner of engraving is directly influenced by Giulio, I do not feel that he could have been responsible for such second-rate work even in his earliest period. Then No. 16 (*Leda*) appears to be the work of an engraver of far less exquisite sense of landscape and line than Giulio Campagnola. Although both technique and landscape present analogies with the authentic work, I cannot see that they are nearer to the master than in a print of *Cupid on Horseback*, signed Æ (B XV, 536, 2). In spite of the undoubted influence of Giulio, the *Leda* might even be the work of a Roman engraver, and is distinctly nearer to Agostino Veneziano (who was a close follower of Giulio before he joined the school of Marcantonio in Rome) than to Giulio himself. An exaggeration of some of the characteristics in the treatment of the background may be noted in an anonymous *Adoration of the Magi with the Castle of St. Angelo* (B XIII 73, 1).

The technical character of Giulio's engraved work is of particular interest, and I would claim indulgence in limiting further discussion to this one point. Dr. Kristeller has carefully traced the development from his purer line work through the combination of line and dot to the latest prints, in which dotting is the almost exclusive medium; but I do not think that sufficient emphasis is laid on the exact nature of what is termed 'dot-work.' Writers have often referred to Campagnola's dotted manner as an anticipation of stipple. In a loose sense it is so—*i.e.*, in so far as both attempt to achieve the soft gradations of tone (impressed on Campagnola by Giorgione) by means of dotting with the point of the graver.

In the strict sense, however, stipple includes the preliminary etching in pure dot (made by the needle point through the ground), before the work is enforced by the minute flicks made by the stipple graver. Campagnola's 'dot-work' is almost exclusively this flick work, and was probably done with the ordinary graver. In one or two instances the work is so delicate (*e.g.*, the *Child with three*

[1] Graphische Gesellschaft, V. Veröffentlichung. Giulio Campagnola. Kupferstiche und Zeichnungen. 22 Tafeln in Heliogravüre und 5 Tafeln in Lichtdruck. Herausgegeben von Paul Kristeller. Berlin (Bruno Cassirer), 1907.

[2] 'Gazette des Beaux-Arts,' xiii, 233 (including 14 Nos.).

Cats, P.K. 7, and the *Nude Woman reclining*, P.K. 13) that the flicks can scarcely be distinguished from pure dots. In the latter and in the *Stag* (P.K. 14), it is possible that Giulio even worked with the punch, at least for his outlines (which are like a series of dots). Scarcely anything was done in the whole range of the eighteenth-century stipple which can at all compare with the wonderful tone of the *Woman reclining*, in which Giulio may have even used the aid of acid, brushed on the surface, to attain the wonderful softness of the Giorgionesque haze. As I have referred to the exact relation of the flick work and stipple, I would add that a curious example of pure etched dotted work (which forms the other of the two elements of stipple) may be noted in a *Cleopatra* dated 1547 (B. 5) by an early German etcher, Augustin Hirschvogel, who is chiefly known for his landscape. The plate has a particular interest here on account of a possible relation in its drawing to some lost composition by Giorgione or Giulio Campagnola, although the design, as transferred, has all the German awkwardness of pose.

It is a pity that Dr. Kristeller's excellent publication, which reproduces practically the whole of Giulio Campagnola's work in perfect facsimile, is not separately obtainable. The circulation is limited to members of the Graphical Society (Berlin), a subscription of 30 marks entitling the members to the two or three publications[3] annually issued. The first year (1906) included (1) the masterly series of woodcuts after Titian, entitled the *Triumph of Faith*, (2) the Heidelberg 'Biblia Pauperum' (perhaps the earliest block-book of this nature), (3) Albrecht Altdorfer's landscape etchings; the second (1907), (4) three further block-books of the Heidelberg University Library, (i) 'Decalogus,' (ii) 'Septimania Poenalis,' (iii) 'Symbolum Apostolicum,' and (5) the Campagnola here reviewed. Announcements include 'The earliest Woodcuts in the Berlin Print Room,' 'Exercitium super Pater Noster' (after the unique impression of the earliest edition in Paris), and the 'Incunabula of German Etching.' The names of Friedländer and Pauli, beside Kristeller, amongst the editors, assure scholarly publications. A work of the critical value and the artistic beauty of Dr. Kristeller's 'Campagnola' should attract many intending members to communicate with Mr. G. F. Barwick, of the British Museum, who is the Society's honorary secretary for England.

A. M. HIND.

[3] Issued with German text.

LETTERS TO THE EDITOR

THE MEDALLIST LYSIPPUS

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—A clue to the further identity of the medallist Lysippus, whose work is described by Mr. G. F. Hill in THE BURLINGTON MAGAZINE for August, may possibly be found in the two leaves of distinctive shape (? a rebus) which appear on some of the artist's medals.

I write under correction from the botanical standpoint, but to the heraldist it would seem beyond doubt that these are not, as was stated, ivy but rather poplar leaves: *Ital.* foglie di *p*ioppo; *Lat. p*opulea folia; *Hisp. p*aneles; *Gall. p*anelles. It is seen that the initial italicised in these cases is that which may stand for Lysippus's surname (?) in the signature L.P., also upon more than one of his productions.

As regards Francisco Vidal de Noia, for whom Lysippus P . . . worked: quarterings 2–3 of his arms are given as 'checquy' (p. 275); they are apparently bends embattled. The coat of Sicily (di là del Faro) was in all probability granted Vidal as a royal augmentation by Ferdinand as king of Sicily, between 1468 and 1479, and before his accession to the Aragonese crown, also in the latter year.

So far from the treatment of the arms upon the reverse of one of Vidal's medals (pl. I, 6) being 'rather Spanish than Italian,' there would appear to be nothing distinctively Spanish in the design that might not also be South Italian at this epoch.

1st August, 1908. V. D. P.

JEWELLERY

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—In the review of my work 'Jewellery' in your August number (pp. 294-5), your reviewer states:

'Scarcely less grotesque is the passage devoted to the introduction of cloisonné enamelling into the West: a whole literature may be said to have collected round this point, although it has only supplied Mr. Smith with one reference in a footnote, and that, it will scarcely be believed, is to no more recondite a work than J. R. Green's "Short History of the English People."'

I must protest against the construction your reviewer places upon my reference to Green, which is what it is intended to be, a reference to a standard authority for a succinct yet adequate statement of the penetration of N.W. and Central Europe by Irish influences. The inference to be drawn from your reviewer's remark that Green's is the only reference afforded by the portion of my work dealing with the subject in question is (to put it very mildly indeed) misleading; in pp. 66-74, devoted to late Anglo-Saxon jewellery—the one off-shoot of transplanted cloisonné in the

Occident there treated on—will be found cited: Professor Earle, Mr. Reginald Smith (in the 'Victoria County History of Somerset'), Mr. O. M. Dalton (in the 'Proceedings of the Society of Antiquaries') and M. Molinier.

Your reviewer loses all sense of proportion, such is his anxiety to find fault: after stating that my work 'aims at covering too much ground in too small a space,' and this can hardly in fairness be imputed as a fault to the author of a volume forming part of a series, he condemns my omission (intentional and necessitated in the circumstances) of such minutiae as the more recent discoveries of Egyptian jewellery, and problems connected with that of the Phoenicians. I really wonder whether a discussion of the 'dozen burning archaeological questions' he informs us are involved in the latter would have been possible in my work, and, if they had, would the book have been the right place for them?

Finally I should like to remind him, in the matter of his strictures upon my treatment of the rise of cloisonné in the West, that a book upon jewellery ought not, necessarily, to comprise complete treatises upon the history of every branch of technique which has happened to be employed in jewellery production. Considering that a whole volume of the 'Connoisseur's Library' is devoted to enamels, your reviewer's sense of the fitness of things might have suggested to him that the special volume on enamels was properly the place for that extended treatment of the cloisonné question which he expects of the jewellery volume (though here, as I have already pointed out, he has inconsistently blamed me for endeavouring to cover too much ground in too small a space), and for the whole literature of the subject, the absence of which he deplores.

Yours obediently,

H. CLIFFORD SMITH.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE GERMAN 'SALONS' OF THE YEAR 1908

THE art exhibitions at Dresden have occupied a special rank among the 'salons' of Germany ever since their reorganization under Kuehl in the year 1897. They are not annual functions, like those at Munich and Berlin, but they were distinguished from the very first by two features, which have of late been adopted by other cities to a certain extent. They were wonderfully select, as contrasted with the huge shows that were brought together every year in the Glaspalast at Munich, and at the Lehrter Bahnhof in Berlin. Again, an amount of attention was paid to the *mise-en-scène*, which was up till then altogether unknown. Every one of Kuehl's exhibitions—the present one is the fifth—improved upon its forerunner in this respect. The technique of arranging a fine art show, so as to allow everything to appear to the very best advantage, and so as to introduce a degree of variety which prevents the visitors from ever tiring, has been, in, course of these eleven years, brought to perfection at Dresden.

The contrast between the present exhibition and those which were formerly current in Germany—or, for that matter, are still current in England and France—is enormous. Kuehl has done, perhaps, more than any other factor during this last decade has effected towards leading German artists away from the theatrical, gallery style of painting, and inducing them to work with an eye to the demands of a home instead of a public museum. The huge canvases, with allegorical or historical subjects, the monumental biblical paintings, have all but disappeared—simply because there is not any place to hang them any longer. At the Dresden Exhibition this year, the palace has been divided up into some fifty rooms, such as you would expect to see in any private residence. The height of the walls—that is, the hanging space—is in all cases, with but one exception, that of an ordinary room. Except etchings, water colours, small sketches and the like, all pictures are hung in single line, not close together, and they are hung lower than one has ever seen them before, except at Vienna, with the lower side of the frame about two-and-a-half feet above the floor. The prevailing tones of the walls are a neutral grey and white; the floors are carpeted with dark, mostly black, matting. The ceiling is almost always a thin cotton velum, which allows plenty of light to find its way through it. Contrary to the old, stagey method of lighting, which kept the middle of the room, where the visitors are, dark, and threw a flood of light on the walls, the light falls here into the middle of the room, and the walls where the pictures hang are somewhat subdued in tone. There is not one picture in a thousand, now that the days of *plein-air* are gone, which does not lose some of its effect when placed under a garish, strong light.

The large central hall was again reserved for sculptures, as before. It was transformed, this time, into a sort of cloister, or arcaded court. The arches of the cloister framed, as it were, the statues placed under them, or the reliefs set in the wall at their back.

The black-and-white department—which was entrusted to the present writer—was arranged on similar lines of simplicity, and with the intention of presenting the etchings, etc., to the public in such a manner as to engage its attention. Usually people hardly look at the black-and-

white, because there is too much of it, and it is hung in a bewildering medley of different frames. There are only six small black-and-white rooms here, and they house three hundred works upon a wall space that elsewhere is made to harbour at least double the number. A strip of plate glass, about a yard and a half high, runs along two sides of each room. (The rooms are side-lighted; the walls opposite the windows are decorated with furniture, porcelain, bronzes, etc., but not with prints or drawings, because the windows opposite would reflect too strongly in the glass.) The proofs and drawings are exhibited in very large sunk mounts under this glass strip: in fact the mounts seem like one continuous mount that runs along the room. The colour of the mount varies in the different rooms. One of these is reserved for original drawings, another for black-and-white lithographs, the third for etchings and lithographs in colour, a fourth for etchings in line, a fifth for etchings in tone, the last for woodcuts. The work of every artist is kept together, and not scattered over walls or even rooms, as at other places.

As for the exhibits themselves, the average standard is excellent. If there are not so many extraordinarily fine works on view as one may have seen upon former occasions, one certainly never has seen a show with fewer poor or even indifferent pictures than here. Frequenters of German exhibitions may find a good many paintings that they have already seen elsewhere in Germany: that is an unavoidable result of the circumstance that the last Fine Art Exhibition at Dresden was held as long as four years ago.

The house is divided up between the two artists' societies which in Germany correspond to what in Paris are known as the members of the 'old' and the 'new' 'salon.' Each party has included some one-man shows in their exhibits. Among the most notable we find the local artists Sterl (who excels in portraiture and landscape), Bantzer and Ritter, R. Müller, O. Zwintscher, W. Claudius, G. Kuehl (his two exhibition rooms are a clever copy of his studio at the Dresden Academy), E. Bracht, and E. Hegenbarth; further, hailing from elsewhere, Fr. Aug. Kaulbach, W. Trübner, L. v. Hofmann, L. von Kalckreuth, M. Slevogt, W. Leistikow and M. Liebermann. Regulations were waived in favour of the last-named, and there is a splendid exhibition of his paintings covering the labour of about thirty years, instead of the ten which are the rule.

Besides its own strength, the Dresden exhibition has two special 'outside' attractions. The one is a fine show of eighteenth-century Japanese fine and applied art, netsukes, lacquer-work, armour, bronzes, carvings and colour-prints. The other is a historical exhibition of Art under the Saxon Electors, A.D. 1547 to 1806. An account which would do justice to this carefully arranged exhibition would of itself occupy several pages. The loan exhibition has been brought together from many royal castles, the palaces of the Saxon nobility, various private collections and public museums, among which latter the Cluny at Paris figures.

The Hessian Fine Art Exhibition at Darmstadt might well have been still more exclusive than it is, and might have been restricted altogether either to artists of Hessian nationality living at home and abroad or to artists living in Hessia, whether born Hessians or not. As it is, the *national* aspect of the exhibition, which was to have been its characteristic feature, has been slightly blurred. The principal building was erected by Olbrich,[1] who has wisely profited by his own experience at Vienna ten years ago, and by the experience of others during the past decade. The building for applied art, by Albin Müller, shows an interesting attempt at terra-cotta architecture in an open entrance court; the sculptor Heinrich Jobst assisted A. Müller herein.

The most interesting part of the exhibition certainly is the small 'village of labourers' cottages.' Some of these cost, completely furnished, not more than about £250. The architects were Olbrich, Rings, Mahr and Metzendorf.

Among the painters and sculptors, L. v. Hofmann has contributed a specially interesting show: six large tempera-paintings (decorations for a hall at Nauheim), a large number of sketches and studies done on his trip to Greece, which he undertook in company with the dramatist Gerhard Hauptmann, and designs for the scenery of Maeterlinck's 'Aglavaine and Sélysette,' as it is to be produced at the Deutsches Theater in Berlin next season.

The landscape painter, E. Bracht (now of Dresden), further O. H. Engel, C. Küstner, P. O. Schäfer, O. Ubbelohde; among sculptors, Cauer and August Gaul; in the black-and-white department Kleukens and Schmoll von Eisenwerth have also sent especially notable collections of their recent work this year to Darmstadt.

The fifteenth exhibition of the Secession at Berlin rather surprises one this year, and that not exactly agreeably; last year the best show of the season was to be seen here. There is so much of the aggressively unlovely and, if I may be allowed the expression, militantly modern hung upon these walls that we feel set back a decade or so, when the strife between the old and the new schools was at its highest, and the modern men were driven to the extreme of out-Heroding Herod, in order to counteract the untractable tenacity of the conservative contingent. Elsewhere, each extreme has calmed down, and one has become accustomed to exhibitions which do not betray at

[1] Since the above was written, Olbrich has died.

a first glance to which camp the members belong. But this year's Berlin Secession signifies a step backward, it seems to me, and it is full of offensively biased art. The queer thing about most of these pictures is, that whereas their painters generally desire to pass their vagaries off on the score of modernity, the tendency in them is not really modern. For it is one of the strong axioms of modern art that the artist should bear in mind the practical application of his work, whatever it may be. But even such a picture as Tewes's *Woman Asleep*, a fine study of a nude within an excellent symphony of blue and green draperies, is to be appreciated only when you can get about twenty yards away from it, as you can do here, but never in a private house; for some such, however, it must have been painted. Munch and Van Gogh remain to me as unfanciable as ever, and they are greatly in evidence here, along with similarly crude landscape work by von Brockhusen, M. Denis, Dufrenoy, A. Metz, H. Nauen, C. Herrmann. M. Brandenburg's *Loge* is simply silly. O. Hettner, now in Florence, contributes a huge canvas, *Der Aufbruch*, whereon yellow and blue men, who have the appearance of diagrams of the human muscular system, and are cast into poses such as raving lay-figures might fall into, stand out against a green sky, with yellow eggy spots and pink mountains! R. Treumann has sent three small pictures of oafs, idiots, cretins, that are merely repulsive, pathological caricatures. Nor does the brutal, pseudo-Rubens vein of L. Corinth, who delights in the coarsest kind of painting the nude figure, add to the pleasures to be found here. Such manifestations of untempered savageness—H. Hofmann, H. Nauen, Beckmann, go pretty well in harness with Corinth—do not seem to me truly in keeping with 'modern' feeling. There certainly is a great deal of talent in evidence in this kind of work; and strength, even where it is barbaric, is always preferable to the shallow pretty-pretty. But the latter has been fairly annihilated long ago, and what is the use of bringing up a battery against an enemy who has long since disappeared? The height of bad taste is embodied in a large picture, which offers the realistic representation of a woman in labour—and this was painted by a lady!

Such work as I have mentioned, although giving the Berlin Secession show a distinct character, of course by no means makes up the majority of the exhibits. Quiet, low-toned portraits and still-life pictures have always been specially fostered by the Berlin Secession: Trübner, Linde-Walther, Pankok, Groeber, E. Oppler have sent beautiful specimens of the former, Trübner, H. Hübner, M. A. Stremel of the latter. Leistikow's [2] landscapes are always of the very first order; the illness which has caused him much suffering as a man seems to have left the capacities of the artist untouched. W. Hoffmann and U. Hübner almost attain to like beauty. Orlik's extremely lovely picture of a nude girl is as delicate and refined a piece of flesh-painting as is imaginable. The coloration has some of the enamel qualities of a miniature. But the breadth of conception in the pose, the modelling and especially the lighting of the subject keep it from becoming weak.

Among the sculptures, the remarkable types of Russian peasants by Barlach and marble figures by R. Engelmann and P. Pöppelmann deserve especial notice, as do likewise the excellent modern porcelain figures by Pottner of Berlin.

The *clou* of the exhibition is supposed to be the show of Leibl's work, which is displayed in the room that last year contained the work of the society's president, Liebermann. Leibl does seem just a little out of place in an exhibition which is so loud as this one. However, he is welcome everywhere, and if the Berlin Secession agrees in the general estimate, which places him among the six foremost German nineteenth-century painters, we may be surprised, but should not quarrel with them on that score.

The 'Grosse Kunstausstellung' at the exhibition palace near the Lehrter railway station, always the most catholic among the German shows, runs about upon the same lines as its predecessor last year. The general plan of the rooms has scarcely been modified, and whatever new decorations or dispositions there may be, they are in no wise at variance with what one is accustomed to at this place. The black-and-white department is not equal to what it was last year, and the bad principle of scattering black-and-white works all through the huge building has unfortunately been copied from Munich.

Among the one-man shows: H. Ende (the architect lately deceased), E. Pfannschmidt, G. Engelhardt, W. Kuhnert, R. Dammeier, F. Kallmorgen and L. Schmidt-Reutte, only the last two need be specially mentioned. Kallmorgen's landscape art has gained in strength and breadth since he left Karlsruhe and settled at Berlin. Of Schmidt-Reutte's extraordinary art I had occasion to say a word or two in my last year's report in connexion with his exhibition at the Munich Secession. His is certainly one of the strongest talents we can at present boast of in Germany. Few can draw so finely as he, few produce such earnest, serious work; and if the report be true, according to which this most promising artist has fallen prey to a fatal disease, we have most serious cause to lament his fate.

The special 'attractions' of this exhibition embrace, besides, a series of living rooms in which

[2] This fine artist likewise has succumbed, since these lines were written.

the modern architect and decorator displays his craft. The union of the fine with the applied arts, as is practised in this exhibition, proves to be not a happy one. Several years ago, when there was a special interest abroad in the achievements of our new architect-decorators, and when painters, suddenly turning to applied art, introduced new life into the craft of house decoration, the display of new attempts in this line was a good 'draw' for art exhibitions. But the novelty of the thing has considerably worn off, and visitors to art exhibitions have recollected that their real reason for going to fine art shows must always remain the desire to see paintings and sculptures. A. J. Balcke, E. Friedmann, W. Kimbel, A. Koernig, Mrs. E. Oppler-Legband and M. Salzmann are the artists of the rooms shown this year. The lighting, unfortunately, leaves much to be desired, and visitors can scarcely come to a just appreciation of what has been achieved.

A small but very important 'attraction' of the Grosse Berliner Ausstellung, finally, is a splendid collection of kakemonos. Painting on silk is about the only phase of Japanese art which is not shown at Dresden this year; the two rooms here at Berlin, in consequence, offer a most welcome supplement to what can be enjoyed at Dresden. Among the loans there are a round number of very fine paintings.

As to the body of the exhibition itself, the general mass of the paintings by modern German artists on view at the 'Lehrter Bahnhof' has perhaps not been as carefully selected as last year, and the average standard is not quite as high.

The first impression that a rapid survey of this year's Munich Secession conveys upon one is that of a good, average show, without any particularly exciting work, but in like measure free from actually mediocre specimens. However, another rather less complimentary generalization is forced upon one very soon after one has entered upon a more careful inspection of the work dished up before one. Never before has the fact been impressed upon me so strongly as here that many of our best modern artists seem really to be at their wits' end. This applies more especially to their remarkable choice of subject, but also occasionally to pictorial handling. I can conceive of no impulse as a source of inspiration for such a picture as M. Besnard's *Nude half-figure seen from the back*, except the mere consideration of novelty. It does not pretend to beauty of the ordinary sort, either as regards the physique of the model, the pose and design, or the coloration. Nor is the distinguished quality of Besnard's usual brushwork in evidence. But it is different from anything he has ever done, and one cannot repress the uncomfortable feeling that this, in the artist's opinion, seemed a sufficient *raison d'être*. It is a pity when an artist of such standing as Besnard comes to the pass of denying his own self in favour of something that, far from being better, or even interesting by itself, is simply different from what we are wont to expect of him. In the best days of former periods, no artist ever grew weary of his own stamp, as it were, and almost all the work of genuine masters—imitators and scholars excepted—is easily allotted to its author. Men like Besnard, A. von Keller, and others would appear, by the light of this show, to have grown tired of themselves earlier than we grow tired of them. Uhde sent in a huge canvas called *In the Studio*. In it we see an aggregation of the unavoidable paraphernalia of his art—what a theatrical man would call his 'properties'—artificial angels' wings and unintelligent models (who have to serve for Virgin Marys and angels) included. It has upon me the effect of a travesty. We all know that Uhde could not have painted even his early, best and most inspired work without such external help. But need this *dira necessitas* of his art be thrust down our throats, as it were—and that, too, in a picture about eight feet by six! If the artist no longer has the wit, or inspiration, or power of whatever kind, to handle the old subjects which made him famous, this sort of subject seems a poor substitute for it. Eugene Wolff paints an interior which he styles *Boudoir*. We look upon the corner of a room, with a lounge in it, upon which lies, carelessly thrown—a woman's stocking. There is of course no reason in the world why an artist should not paint a woman's stocking; but there are plenty, I should say, for his not making it the point upon which the whole pictorial and colouristic arrangement of his picture hinges, as is the case here. Again I call it being at your wits' end when you cannot manage anything else than an old stocking (the point, I ought not to forget to mention, is, of course, not made with a view to humorous effect) as your centre of interest.

A good deal more work exhibited at the Munich Secession is subject to strictures of this kind—if I may correctly apply this expression to my criticism—but I will refer to only one more specimen. It is a life-size piece of sculpture by Bernhard Hoetger which he calls *Torso*. We all know what a *torso* is and that the oldest specimens we have were not created as such, but are fragments of statues broken in the course of time. Again, there is no reason why an artist nowadays should not design, from the beginning, a *torso* and no more, even though he may intend to send it out into the world as a complete work of art. But he is in need of some tact at least, and must, unless he wishes to startle and offend us, round off his work in one of two ways. He must leave his *torso* in such a shape as in the course of natural events it would have broken into from an originally complete statue—in other words he must keep the



THE MARCHESA GIOVANNA CATTANEO. BY VAN DYCK, IN THE COLLECTION OF MR. HENRY C. FRICK



EASBY ABBEY. FROM THE WATER COLOUR DRAWING BY THOMAS GIRTIN
RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM, NEW YORK

grain and power of resistance of his material in mind—or he must finish such parts of the human frame as he includes in his scheme. Hoetger's model was *sitting* as he modelled her. He cuts off the arms about five inches below the armpits, and the legs square across about a third of the way from the hips down to the knees. As you stand before the *Torso* you are confronted by two sawed-off legs! To cap the climax, this *Torso* has a head poised on a delicate neck! One is irresistibly reminded of the way in which Caran d'Ache or Oberländer would draw a caricature of an automobile accident. Hoetger may feel some pride in the circumstance that doubtless no one ever before thought of disfiguring an otherwise good piece of sculpture by such trickery: else one is at a loss to understand why he should have gone out of the natural way to achieve this end.

Franz von Stuck paints among other things a young girl in a torero costume and the same girl in the artificial dress of a 'Velazquez' princess. Neither of the pictures would deserve especial notice, were it not for the fact that he has painted *upon the canvas itself* legends to the effect that this is his daughter, and that her name is Mary, and that she went to a fancy dress children's ball this season, and that these are the costumes which she wore. What right has he to obtrude his family affairs upon a public in search of aesthetic enjoyment? Or is this, too, a new knack of making pictures interesting, their own resources failing?

The exhibition is distinguished by some fine landscapes by Richard Kaiser and T. Stadler; further, by excellent interiors and figure subjects painted by Ernest Oppler, E. Spiro (*The Courtezan*, last year at the Berlin Secession), Ph. Klein, E. Orlik and W. Oertel. Theodor Esser's still-life of minerals is one of the most remarkable pieces of painting I have ever seen. The two male portraits by Ivan Thiele, now residing in Paris, are thoroughly enjoyable, low in tone with passionate colouring, and the quiet, unobtrusive manner of handling to which there is a general return now, and which seeks to be lost in that careful, delicate style of draughtsmanship such as we are learning to readmire in the best work of the Nazarenes.

The international character of the show is supported—not in a very lively manner—besides Besnard and Thiele, by Aman-Jean, Blanche, Lavery, Raffaelli, Saedeler, and some Scandinavians, among whom Zorn begins to weary one sadly with his commonplace realism of handling.

The black-and-white department is never large at these shows. There are many new Zorn etchings and half a dozen good Greiners; however, all but one of these are old. Oscar Graf's large etched mezzotint, which he calls *The Dancer in the Temple*, is excellent and certainly one of the very best things he has ever produced.

It is nothing less than a serious affliction to give an account of the fine-art exhibition at the Glaspalast! I have never before seen so incredibly bad a show on so large a scale. What has the Glaspalast come to, which once was fortunate enough to house the magnificent international exhibition of 1888, when there were such treats as a room full of Whistlers in store for the visitors! The artistic standard of the whole west wing in this year's exhibition is far below low water mark. Such rooms as Nos. 17, 20, 28 (Munich Kunstgenossenschaft) or 18 (Munich Water Colour Club) are replete with the very worst kind of pot-boilers, dealers' 'picters,' and insipid, softish 'chromos.' It is impossible to believe that there can have been anything in the nature of a jury where such pictures as H. G. Kricheldorf's *Prunkstück*, C. Kronberger's *At Cards*, C. Langhorst's *Portrait of the Artist*, M. Menzler's *On the Terrace* are hung.

The general tone of the exhibition is on a level with its art standard. The rooms are high and huge, and jumbled in endless confusion. The wall hangings change colour without any perceptible reason, for in no case do they harmonize, particularly, with the work placed upon them. The carpeting is dirty and unpleasant. The hanging itself is at least spacious, as it well might be, since there is such an immense amount of wall-space available—all the more this year, as it seems, because artists of good standing appear to have handed the place over to the *dii minores*.

Under these conditions it is simply impossible to hunt out the superior work. The east wing of the building shows up considerably better than the other: the display of the 'Künstlerbund Bayern' (Room 42) is good, and so, of course, is that of the 'Scholle.'

The black-and-white is again scattered throughout the building, and hung in the old reprehensible style. Even plates by Muirhead Bone and Joseph Pennell, or the fine etchings and drawings by Ubbelohde, lack effectiveness thus exhibited.

H. W. S.

ART IN AMERICA

REMBRANDT AND GIRTIN

In a previous article[1] the guiding principles of Rembrandt's treatment of landscape were discussed in connexion with two drawings from the famous book in the possession of the Duke of Devonshire at Chatsworth. It was then pointed out that the unique place occupied by Rembrandt in the world of art was largely due to his powers of abstraction

[1] See The Burlington Magazine, Vol. xii, p. 349 (March, 1908).

and concentration, by which he was enabled to select from his subject just those qualities and characteristics that were required for its pictorial expression, and to reject all others. In the case of landscape he evidently found the process of selection exceedingly difficult, and it was not till the year 1640, when he was thirty-four years of age, that he was able to reason out for himself the system of landscape drawing which he afterwards employed with consistent success.

The essence of his system was the total or almost total suppression of local colour. Not only did the addition of local colour in the lighter parts of his drawing lower the tone so much as to deprive him of the luminosity suggested by the mellow surface of the paper on which he worked —a luminosity specially needed by one who depended almost wholly upon light for his effects —but local colour also disturbed the emphasis he sought to obtain by chiaroscuro. Rembrandt's wash drawings in monochrome are thus not only more luminous than those of his followers who dabbled with colour but also more surely and directly emphatic.

When the process of drawing in water colour was born again in England, it was born a servant to engraving, and so for the most part was restricted either to monochrome or to monochrome reinforced with pale washes of colour. In this latter method, of which the solemn, airy sketches of John Robert Cozens are perhaps the culmination, the colour is an accidental or negligible quantity. The real force and effect of the work are produced by the underlying work in monochrome, and it is usually in the most highly coloured drawings by this gifted unfortunate artist that we are most conscious of an occasional discrepancy between the emphasis of the colour-scheme and that of the chiaroscuro.

When towards the end of the eighteenth century it became the common practice of water-colour draughtsmen to supplement their work for the engravers by drawings intended for sale to private purchasers, these independent drawings were exhibited side by side with the works of the contemporary oil painters, and at once a characteristic of water-colour drawing became unpleasantly apparent. These light, airy, tinted sketches, which held their own so well when appropriately mounted and hung on the walls of a room among other drawings of the same kind, were crushed and overwhelmed in public exhibitions by the richly coloured and heavily toned oil paintings that hung near them. It was some time before this inferiority was remedied by hanging water colours in a separate room, and in the meanwhile the water-colour draughtsmen were at their wits' end to know how to get on to something like equal terms with the painters in oil.

This could only be done by giving water colour something of the force and strength of oil painting, and the accomplishment of this feat is generally associated with the name of Girtin. He is frequently represented as the forerunner of Turner, and the real father of the British school of water colour, but his claim to this position is not indisputable. Admiration for Girtin's drawings turned Constable from an amateur into an artist, and was a notable influence upon the youthful Turner. Yet Turner himself was in turn a powerful influence upon Girtin, and even during Girtin's lifetime was the more famous and precocious artist of the two, and in later life developed water colour in directions of which Girtin's work gives no promise or indication. But this very desire for progress and novelty carries Turner out very soon beyond the bounds of water-colour drawing; it becomes a process as complicated as the oil painting it was attempting to rival.

Girtin, on the other hand, retained during his short life the real tradition of water-colour drawing —the tradition of the clean broad wash laid freshly on the paper and never modified by subsequent re-working—and he used this tradition more grandly and perfectly than any other artist did before or has done since. Moreover, in his best work, while suggesting local colour, he succeeded to a large extent in avoiding the difficulties connected with it which Rembrandt had avoided only by working in monochrome.

The grave and poetical drawing of *Easby Abbey*, recently acquired by the Metropolitan Museum of New York, illustrates admirably his skill in this respect. It is conceived in a scheme of quiet colour which, for all its quietness, is full enough and rich enough to enable the drawing to hold its own even among oil paintings; but it is only upon close examination that we can detect the secret of that quietness and that strength. We then discover the amazing fact that it is painted with no more than three pigments—indigo, gamboge, and a brown which looks like vandyke brown.

This limitation of palette is often misunderstood. Even the more authoritative books on the English school of water colour suggest, even where they do not openly state, that the early water colourists employed only a few quiet tones from necessity, because the science of colour-making was in its infancy, and brighter pigments were not available. This suggestion has been copied and exaggerated by minor writers till it has become almost a tradition, and Mr. A. J. Finberg's little sketch of English water-colour painting was, I think, the first book in which the mistake was definitely pointed out and corrected. We have, in fact, plenty of evidence both in English and Continental drawings of the latter part of the eighteenth century that bright blues, yellows and reds were available for water-colour work, and were constantly used by artists. So that Girtin and his contemporaries



THE CAPTURE OF SALERNO BY ROBERT GUISCARD. FLORENTINE · EARLY FIFTEENTH CENTURY. IN THE METROPOLITAN MUSEUM, NEW YORK



THE TRIUMPH OF CAESAR. FLORENTINE : MID-FIFTEENTH CENTURY. IN THE BRYAN-DE MONTOR COLLECTION IN THE POSSESSION OF THE NEW YORK HISTORICAL SOCIETY



LOVE DISARMED: A SALVER BY GIROLAMO OF SIENA
IN THE JARVES COLLECTION, YALE UNIVERSITY

could easily have employed them for their landscape drawings had they cared to do so. That they did not employ them was a matter of deliberate choice, and I think when their work is seen in proper historical perspective it is not difficult to recognize the artistic reasons underlying it.

Let us consider the actual way in which this drawing of *Easby Abbey* is produced. Examination proves that the whole work was originally laid in with the warm brown of which I have spoken—the main masses of light and shade being broadly indicated, and the lights being represented by the paper. In this stage the drawing was, in fact, analogous to the drawings of Rembrandt previously discussed, and had the same qualities of breadth and luminosity which Rembrandt's landscape drawings possess in a supreme degree. Next all the cooler tones of the sky, the water, the grass and the foliage were laid in with indigo, still very broadly and simply, so that what had at first been a monochrome in brown was turned into something that was still hardly more than a monochrome in greenish grey.

The drawing being still monochromatic, there was no danger of positive local colour introducing an emphasis conflicting with the emphasis obtained by light and shade, and in the process of finishing every care was taken to prevent any new cause of disturbance being introduced. The high lights of the foliage are gently touched with gamboge to redeem them from coldness, while detail and texture are broadly indicated here and there with firm strokes of the same brown with which the drawing was started, but the drawing remains in essentials a delicately enriched monochrome, and to that owes its serene and luminous quality. To this luminosity the breadth of the massing adds grandeur, while the general tone of deep warm grey in which it is carried out adds solemnity. Were we to force the green of the fields to its actual tone in nature, were we to heighten in ever so small a degree the blue of the sky, and the warm colour on the buildings (as a modern artist would be compelled to do by conscientious scruples about 'truth'), harmony, luminosity and majesty would vanish together, and we should be left with only a common water-colour drawing. Indeed, as with Rembrandt's drawings, this *Easby Abbey* is an example, not so much of how we should look at nature, but of how much we must omit if we are to suggest nature by means of art.

C. J. HOLMES.

THE CATTANEO VAN DYCKS

WE reproduce on page 371 (by the courtesy of the owner and of Messrs. P. and D. Colnaghi and Co.) the portrait of the Marchesa Giovanna Cattaneo by Van Dyck, recently discovered in the Cattaneo Palace at Genoa, and discussed with other works by this artist and by Rembrandt in THE BURLINGTON MAGAZINE for August, pp. 306-316.

CASSONE FRONTS AND SALVERS IN AMERICAN COLLECTIONS—VII (*conclusion*)[1]

WE must take leave of this theme with a few scattered notes. Several things on our list which F. J. M. knows are unknown to me. I have only seen a dim print of the *Horse Race* (in the Corso?) belonging once to the late Mr. Jarves and now in the Holden collection at Cleveland, Ohio. We have not been permitted to publish this work, which seems a rather important and surely a charming example of the style of the mid-quattrocento. The *Storming of Pisa*, in the collection of Miss Eleanor Blodgett, New York, I have not seen. On rapid examination the Falconetto at Fenway Court seemed to me of no very high artistic significance.

A photograph of the *Triumph of Caesar* in the Bryan-De Montor collection at the New York Historical Society is now available. This panel is frankly descriptive of some not too magnificent masque of the period (*circa* 1450). A triumphal procession winding in from a hilly background presents two chief motives, the conquerer Julius Caesar, a mere lay figure, and a car of spoils enters Rome on the right. A portrait group is introduced at the city gate. Musicians, boys with dogs in leash, a buffoon on Caesar's 'float,' the straining oxen and steeds which recall the hobby-horses of Uccello but belong to a less imaginative breed. A fine vista of a distant walled town, mountains and clouds make up a lively panorama. The execution in tempera is brusque and dry but effective, and charming in colour. The art is of the Adimari-Ricasoli *Nozze* type, but inferior to, and distinctly later than, that masterpiece. The artist should be some genial tertiary Florentine. I recall a quite similar *Triumph* at Oxford in the Taylor Galleries.

We reproduce the *Love Bound by Maidens*, a salver at New Haven—a free copy, seemingly by Girolamo of Siena, of Benvenuto's very beautiful salver in the Franchetti collection (published in 'L'Arte,' III. (1900), p. 134). America has several examples of Benvenuto, one in the Jarves collection, a Madonna attributed to Matteo (published by Jarves and in the 'American Journal of Archaeology,' June, 1895), one in the Renwick collection, and the superb example in the Fogg Museum published by F. Mason Perkins in the 'Rassegna'). Girolamo also is represented in American collections at Boston, and perhaps in the execution of the altarpiece by Benvenuto in the Fogg Museum. The artist who painted Mr. Salting's *Lady in Green* is a witness to the vitality of Siennese ideals; and to juxtapose Duccio and Girolamo, as was once done in the National Gallery,

[1] For the previous articles see THE BURLINGTON MAGAZINE Vol. ix, p. 288 (July, 1906); Vol. x, pp. 67 (October, 1906), 205 (January, 1907), 332 (February, 1907); Vol. xi, pp. 131 (May, 1907), 339 (August, 1907); Vol. xii, p. 63 (October, 1907).

was to illustrate the normal temper of the Siennese mind for two centuries. Our New Haven *tondo* is slight in execution but of rare beauty. It is Siennese, and that is enough. One recalls a salver of Benvenuto's atelier in the Louvre, and one which belonged to the late Cavalliere Bertini, of Milan. But Siena at New Haven is still to be published—including a Sassetta besides the one which Mr. Berenson has described and reproduced. We are still waiting for a good modern catalogue and a thorough *expertise*.

The Metropolitan Museum has recently purchased a chest-painting representing, according to the bulletin of the museum, *The Capture of Salerno by Robert Guiscard*. This work, which we reproduce, is of rare importance and remarkable beauty. It is worthy of a special article, but I can only set down an impression. One feels here a sense of the continuity of the decorative tradition between the trecento and the quattrocento. The problem it presents is of extreme interest to the connoisseur. Belonging to the mediaeval survival in its delightful abstraction of visible terms, and thus recalling Spinello and Cennini, there is a conscious representation of oriental types in the prisoners—which looks odd in a Florentine work of the time—and our artist sees his action, not with Spinello as lambent, but with Uccello as precipitated in rigid poses. The result is superb in decorative effect.

The action begins at the right with a dumb-show battle conducted by the fair young duke, in black and gold brocade, before rich tents and with gay banners—one blazing in red and gold like an American flag. The distance of mountains and castles ends in a gold background. In the central compartment of the panel they are breaking camp —or establishing it—at the city gates. Prisoners—the Saracens—make submission or are bound captive. At our left is the triumphal entry. The cavalcade, armoured warriors repeating a single profile type, proud and grim, precede their leader through the lofty gate. In the foreground is the harbour of Salerno with ships anchoring, and behind are mountains and a towering castle. The colour-scheme of the panel, in fluent tempera with accessories brusquely indicated, is sumptuous with simple means. The reds—cardinals not too assertive—and blacks, that are in reality deep greens, in the armour and the shipping, with the traditional trecento greens and greys of sea and ground, the black and white and bay horses on the road to Uccello's style, warm greys and pinks in the quite sketchy and unelaborated Tuscan architecture, take exquisite patterns. It is a sort of glorious oriental colour in a Florentine idiom. The museum is fortunate in the acquisition of this exceptionally interesting example of decorative art, which is something of a picture as well. A date of about 1420 has been reasonably suggested.

Resuming briefly the stylistic suggestions made in the course of these articles, we may distinguish among the Florentine chest-paintings and salvers of the early Renaissance the following general types which are represented in American collections :—

1. Works of a traditional style : The *Capture of Salerno*, described above, and the *Birth Plate of 1428*, in the Bryan collection.[2] 2. The master of the *Story of Dido*, in the Kestner Museum at Hanover.[3] This delightful artist would seem to belong to Uccello's generation, and to submit to the influence of that master, yet to be independent of him.

I should say now that the *Aeneid*[4] panels and the *Tournament*[4] of the Jarves collection were by this artist, whose style, obscure in its origin, seems to have trecento and perhaps north-Italian (Milanese) affiliations. He is quite aloof from Masaccio. The decorative formulas here, as with Uccello, are not in the central Florentine tradition. They are descriptive and panoramic, resembling in this respect the work of the great unknown master of the *Triumph of Death* at Pisa, and of Ambrogio Lorenzetti, in whom this *genre* is original. 3. The master of the Adimari-Ricasoli *Nozze*. We have here a distinct source in Masaccio. The *Triumph of Caesar* above noticed seems a loose derivative of this type. 4. Masaccio's direct influence is exhibited in a number of decorative works of a more reticent design and a more idealistic tendency, of which the *Garden of Love*[5] at New Haven is a good example. And Pesellino's *Triumphs*[6] are the classic works in this kind. 5. The Bryan-De Montor *Triumph of Chivalry*,[7] whether from the atelier of Domenico Veneziano or not, belongs certainly to Masaccio's tradition also.

These examples, which happen to cover almost every early pictorial type represented in European collections, indicate no painter of first-rate calibre as personally executing any of the work which we have considered, except in the case of Pesellino at Fenway Court. But half a dozen *ignoti* are about all that we can allow for the best works of this class in the Florence of the mid-fifteenth century. It is to be hoped that one or more of these men may be ultimately identified. I may add that several types of these early decorative paintings tend to run together, and that the technique and style indicate a small group of men who chiefly confined their activity to industrial work. A complete analysis would elucidate the tradition, no doubt.

WILLIAM RANKIN.

[2] Vol. xii, pp. 62, 63 (October, 1907).
[3] Vol. xi, p. 132 (May, 1907).
[4] Vol. xi, pp. 128, 131 (May, 1907).
[5] Vol. xi, pp. 338, 339 (August, 1907).
[6] Vol. x, pp. 66, 67 (October, 1906).
[7] Vol. xii, pp. 62, 63 (October, 1907),

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